

INSIDE: • 2008 STUDENT TEXTILE AWARDS
• BEAUTIFUL ROWAN TUNIC • CLASSIC THROW

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Knitting

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PATTERNS
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2009

January 2009 Issue 59
£4.49

**WINTER
WHITE**
HOODED
CARDIGAN

**QUICK &
STYLISH**
WINTER
ACCESSORIES

Little Red Riding Hood
Cape and muff

**CABLE
STITCH**
KNOW HOW

The House of Weardowney
Meet the force behind the label

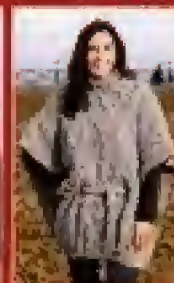
A GMC PUBLICATIONS MAGAZINE



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**THIS MONTH'S
KNITS INCLUDE...**





Editor's letter

Emma Kennedy emmak@thegmcgroup.com 01273 402824

18



FREE

Don't miss next month's Fabulous Free Gift, 6 gorgeous Stitch Markers.



Wherever I have looked throughout 2008, whether it's the local book shop, a Sunday supplement or a school notice board, there always appears to be some reference to knitting. From Mazzamatazz's controversial Dr Who Daleks to the latest kid's game Little Big Planet, it's official, knitting is cool. What we are all to do with this exciting information I have yet to discover, and why it has taken the rest of the world quite so long to wake up and feel the yarn I don't know, but better late than never and long may it last!

This month's collection of cool wintery knits certainly reflects this fact. Laden with armfuls of gorgeous cable knits and warm sweaters, we went down to the beach to capture this month's gallery. Focusing on chunky knits for the seasonal outdoors, Stan Brown has come up with a very modern day Little Red Riding Hood (page 19) while Marie Wallin has designed something that wouldn't look out of place in Sherwood Forrest (page 18).

Contributing to the fashionable face of knitting, are Weardowney. Having long admired their beautiful designs, read Michele Matheson's fascinating profile of this stylish duo (page 16) plus a great reader offer for their beautiful book (page 4).

Knitting's new writer Britt Breau visited the gorgeous gallery 'Fibre + Clay' to meet Cheshire based owners Riana and Nigel Martin and the inspiration behind their unusual venture. Turn to page 14 to read all about it.

And finally if you were lucky enough to see this year's Student Textile Awards at the Knitting and Stitching shows, you will have seen the stunning showcase of all their work. See page 12 for a look at the future of British knitting.

Emma

Emma Kennedy, Editor

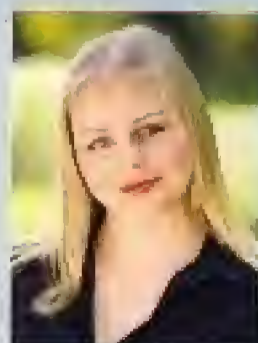
Competition

Following on from last month's Calottiere design competition, this issue we are giving you an opportunity to design a tea cosy! With great cash prizes to be won plus a chance to have your pattern published, don't miss out on putting your design skills to the test. See page 59 for details.



Correction

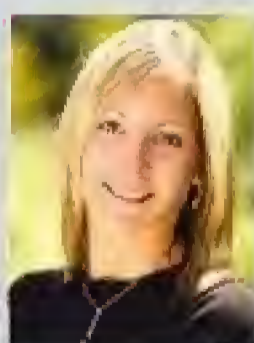
Last month we gave the incorrect web address in Fiona Morris's feature on knitting with colour. The correct address is as follows www.kissyourshadow.com/stripe_maker.php



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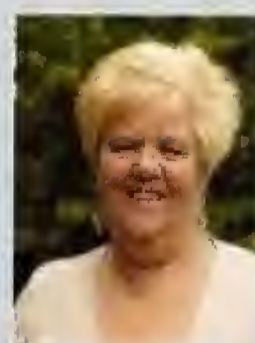
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Bel camel from The Original Wool Collection



Souter Helm Rowan Classic Vintage



Tyrol from Rowan Classic Vintage



Gunnarside Womens from The British Sheep Breeds Collection

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This month's special offers

WIN

A knitting workshop with Claire Montgomerie, worth £560

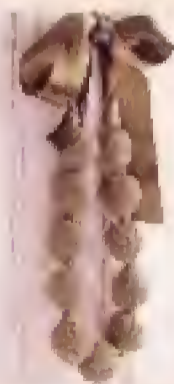
We have teamed up with Les Soeurs Anglaises, who run textile workshops in the idyllic countryside of the south west of France, to offer one lucky reader a place on Claire Montgomerie's 'Knitting and Crocheting Jewellery and Accessories' three day workshop, held 30th April – 4th May 2009.



This includes, four nights' accommodation, three full-days' workshop, daily transport to and from your gite and one collection to/from the local airport/train station. This prize DOES NOT include travel from or to the UK, or personal insurance, you will need to arrange these yourself.



Workshops take place in the huge top floor open studio of the maison de maître, where you will stay in either luxury accommodation including double bedrooms with en suite bathrooms, beautiful landscape gardens and, if it's warm enough, a heated pool from May – October, or the nearby charming gites. Continental breakfast, lunch and dinner with wine is supplied every day.



For the workshop itself you will be working with hands, needles, threads and yarn. Claire will help participants produce delightful and wearable jewels and accessories using traditional textile methods. For more information on Claire Montgomerie visit www.clairemontgomerie.com

To win this fantastic prize send your details on a postcard to us at Workshop giveaway (K59), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009. For more information on Les Soeurs Anglaises and their workshops visit their website www.lessoeursanglaises.com

5 sets of Knit Lite Needles

WIN

Get Knitted are now stocking Knit Lite needles, so we've teamed up with them to give away 5 sets of these fabulous light up needles, worth £8.95

Light up your knitting at the flick of a switch! Turn them on and the tip glows with a soft bluish light to illuminate your favourite project! Knit in the dark, knit at night, knit anywhere and make knitting fun!

Available at www.getknitted.com



To win one of these fantastic prizes send your details on a postcard to us at Knit Lite giveaway (K59), Knitting Magazine, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.

5 copies of Rowan Crochet Workshop worth £18.99

WIN

We have copies of the *Rowan Crochet Workshop* to giveaway to 5 lucky readers.

Just send your details on a postcard to Rowan Workshop giveaway (K59), Knitting, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



A Mielie bag

WIN

We have teamed up with Fibre + Clay to giveaway this great prize

Mielie bags are handmade from recycled materials by local craftsmen and women in Cape Town. Stylish and ethical! Send your details on a postcard to Mielie giveaway (K59), Knitting, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009. For more information visit www.fibreandclay.co.uk or call 01565 852305



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in stitches

find out what's hip and happening in the knitting world

Please send details of your knitting events and news at least eight weeks in advance to: Emma Whittaker, Deputy Editor, Knitting, 86 High Street, Lewes, East Sussex, BN7 1XN or email emmaw@thegmcgroup.com

This month don't knit without

1

The gorgeous new Vintage bag from Noni is not only easy to knit, felt and finish, but it looks great on a shopping trip. For stockists visit www.nonipatterns.com



2

For fresh looks to welcome in the spring, look no further than the newest designs by Blue Sky Alpacos. The Leafy beret and Purl Dot cardigan are just two pretty kits from the 2009 collection. See them all at www.blueskyalpacos.com

3

If you're looking for something different, check out the unique porcelain buttons by Caroline Barnes. Their classic white glaze and real platinum decoration makes a great finish to any garment. Phone 07834 986 462 or log on to www.cbceramics.co.uk



4

This colourful Peacock Silk yarn is just a taste of the delights in store at www.knitshop.co.uk.

There's a wide range of exclusive yarns available including silk, mohair, alpaca and bamboo in a rainbow of shades. Visit www.knitshop.co.uk to find out more.



5

Make someone's day with these luxurious fingerless mittens from a gorgeous range of alpaca accessories by Samantha Holmes at Pressies 4 princesses. Phone 01923 284 016 or log on to www.pressies4princesses.co.uk



6

Combat the feeling of tired, sore eyes with Blink Intensive Tears eye drops. They provide intensive moisture and long-lasting protection, making your knitting experience more enjoyable. For more information phone 0800 376 7950 or see www.amo-eyecare.com





The big smoke

We bet you never thought you'd see a fireman knitting, but that's exactly what happened in Battersea Park on the 8th of November. As part of its current exhibition, Smoke, the Pump House Gallery held a Smoke Fayre featuring smoky angora rabbits and spinning demonstrations by Prick Your Finger. Visitors took part by spinning the recently clipped fur or knitting their own plumes of smoke and even the local firemen stopped by and got in on the act! Other highlights of the day included drawing workshops for children and smoky eye makeovers. To find out more about the Smoke exhibition phone 020 7350 0523 or log on to www.wandsworth.gov.uk/gallery



Soft, strong and long!

The Children's Society is preparing to smash another world record by creating a huge kilometre-long scarf, with each centimetre representing the 100,000 children and young people who run away from home every year in the UK. After claiming the record for the world's biggest Christmas stocking, the Society is now appealing to knitters to make sections of the scarf and get friends and family to sponsor each centimetre or make a donation to help the thousands of children on the streets this winter. **The Big Stitch** campaign runs until 13 January 2009, traditionally the coldest day of the year. To get involved phone 0845 300 1128 or visit www.childrenssociety.org.uk/bigstitch



Top of the class

Ten Cornish sheep farmers were lucky enough to receive a professional knitting lesson during National Knitting Week last October. The farmers, all from the Devon and Cornwall Longwool Society, had their lesson as part of a tour of the Launceston-based wool mill, The Natural Fibre Company, where their rare breed wool is made into balls of yarn. The aim of the day was for the farmers to see how their wool is turned into high quality products and they proved themselves to be very competent knitters too! For more information on the Natural Fibre Company phone 01566 777 635 or visit www.thenaturalfibre.co.uk



Scarves for Seasalt

Cornish fashion store chain, Seasalt, has been inundated with stunning scarves for its charity window knitting project, Go Knit. A total of 318 scarves were knitted and donated by volunteers all over the country to be displayed in the windows of Seasalt's 11 shops in October and sold to raise money for the Cinnamon Trust, a charity that helps elderly people and their pets by keeping them together for longer. Among the knitters who helped to make the scarves were Doris Wild from Newcastle who sent in 35, Bethany from Bideford who knitted 22 and Emily Ray who donated 19. To find out more about Go Knit, phone 01736 352 030 or see www.seasaltcornwall.co.uk



Tempting treats

The price we quoted for the Tea Cosy and Cupcake Kits from Truly Scrumptious, which were featured in the **Ultimate Gift Guide**, free with the December 2008 issue of Knitting, were incorrect. The price is £12.50 for the kit, which includes the pattern, the yarn needed to make the tea cosy and all the decorative trimmings required. To see more of the tasty patterns and kits that are available visit www.trulyscrumptiousknittedfood.co.uk



Events Diary by Emma Whittaker

22 TO 25 JANUARY

The Stitch and Creative Crafts Show



Sandown Park, Esher, Surrey
This show covers all aspects of creative fibre craft including knitting, crochet, sewing, quilting and more. It also features a range of workshops, including quilting, patchwork, embroidery, and tapestry. Phone 01822 617 744 or visit www.scotshows.co.uk

10 JANUARY

Knitting workshops with Lin and Mary

Norton Radstock College, near Bath

These two 4-week courses are suitable for beginners as well as knitters who would like to expand their knitting horizons. Phone 01761 433 161 or visit www.nortcoll.ac.uk

7, 24 AND 31 JANUARY

Beginners' crochet class

Loop, Islington, London

These classes taught by Bee Clinch, will cover simple start-up stitches and basic principles. Through the projects, there will also be an introduction to texture stitches, trims and shaping. Phone 020 7288 1160 or visit www.loop.gb.com

17 JANUARY

Stitching into Knitting

Fibre + Clay, Knutsford, Cheshire

This workshop focuses on combining intarsia with embroidery. You will create a small panel using one of the intarsia motifs from the new Rowan Winter collection of designs, plus work with bobbins, multiple strands and explore embellishing techniques. Phone 01565 562 035 or visit www.fibreandclay.co.uk

17 JANUARY

Felt Hats

Twist Fibre Craft Studio, Fife

The day will start with a slide presentation of some of Jeanette Sendler's creations. There will be a

demonstration of how to work with a template to create a three-dimensional shape, which will finally be formed on wooden hat blocks to fit your head. Phone 01337 842 843 or visit www.twistfibreandclay.co.uk

24 JANUARY

Lace Knitting

Fibre + Clay, Knutsford, Cheshire

Lace Knitting is the fastest growing knitting trend right now, and in this workshop with Helen Chatterton, you will learn about its history and master a selection of techniques including chart reading. Patterns and notes will be provided. Phone 01565 562 035 or visit www.fibreandclay.co.uk

24 JANUARY

The Funky Necklace

Toft Alpacas, Dunchurch, Warwickshire

Learn to knit from scratch and take away your needles, yarn, and newly learnt skills. This workshop will focus on being creative with your knitting, adapting a basic pattern and using different yarns to form multi-textured knitted couture. Phone 01788 810 626 or visit www.toftalpacashop.com

31 JANUARY

Sock Knitting

Fibre + Clay, Knutsford, Cheshire

Knitting socks is addictive, especially with all the amazing yarns now available on the market. If you can knit and purl, you can knit socks. In this workshop, you will learn everything from casting

on and knitting in the round to turning the heel and grafting the toes. Phone 01565 562 035 or visit www.fibreandclay.co.uk

31 JANUARY

Chunky Felt Jewellery

Twist Fibre Craft Studio, Fife

Design and make necklaces and bracelets in chunky felt. The washing machine will be used as a working tool. Lots of lovely samples will inspire your work and full guidance will be given using methods of wet and dry needle felting. Phone 01337 842 843 or visit www.twistfibreandclay.co.uk

31 JANUARY

Crochet for Beginners

Worthing, West Sussex

This workshop teaches you all the basics of crochet you need to know. Materials, refreshments and a sandwich lunch are included. Phone Karen Mayger on 01903 233 256 or email karen.mayger@ntlworld.com

1 FEBRUARY

Creature workshop

Loop, Islington, London

Upon arrival, you will meet your unclothed creature made by the tutor, Julie Arkel. There will be a variety of wool and fabric to inspire your outfits, but bring any material, adornments, brooches and buttons too. Julie's accessory patterns for her rabbits will all be available and by the end of the day you will have a well-dressed companion forever! Phone 020 7288 1160 or visit www.loop.gb.com

6 FEBRUARY

Creative Stitches and Hobbycrafts

The Brighton Centre, Brighton

Discover all the latest ideas and innovations from hundreds of new and established crafts. With up to 150 exhibitors at each venue, you can enjoy a variety of workshops, demonstrations and talks whilst finding a superb range of supplies for all your creative pastimes. Phone 01425 272 711 or visit www.lchf.co.uk

knitting
February 2009
on sale 22 January!

Get inspired!

Rain or shine

These seasonal styles will go down a storm whatever the weather. **By Emma Whittaker**

1. Lornas Laces Angel in Sunshine, www.lornaslaces.net
2. Fiesta Yarns Pearl Drops in Snow, www.fiestayarns.com
3. Rowan Bamboo Tape in 713 Gate, www.loop.gb.com

4. Crystal Palace Kid Merino Plain in 1138 Misty Blue, www.woollyworkshop.co.uk
5. Misti Alpaca Royal in NT1241 Valley Fog, www.mistialpaca.com
6. Wendy Paris Mohair in 1252 Rainbow, www.tbramsden.co.uk
7. Rowan 4ply Soft in 387 Raincloud, www.knitrowan.com



1



2



3



4



6

5

7

PHOTOGRAPH BY LAUREL GUNTON

Rainy Day cushion, £42,
www.donnawilson.com



Get inspired!



Cuddly clouds from £35,
www.donnawilson.com



Raindrop socks pattern,
www.fibertrends.com



Cloud knit sweater, Per Una,
0845 302 1234,
www.marksandspencer.com

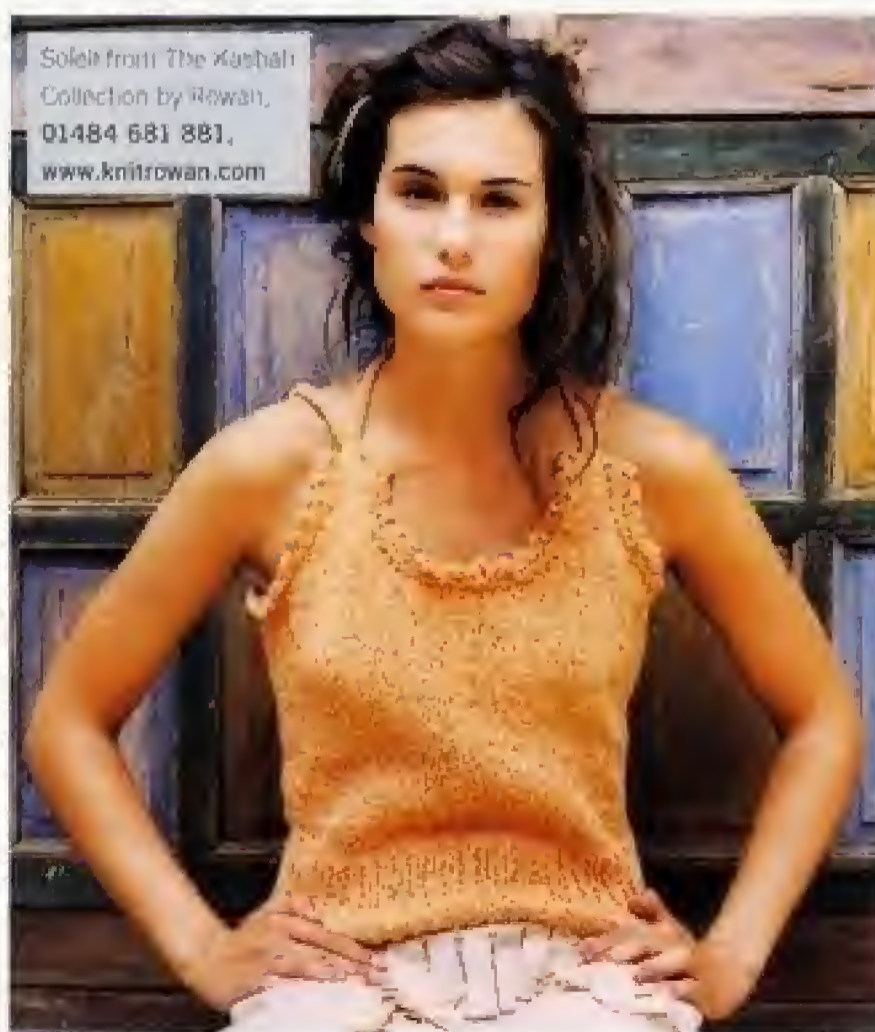
Frost skirt from Crochet Inspirations
Book 1 by Patons, 01325 394 237,
www.coatscrafts.co.uk



Rainbow patchwork scarf, £20,
Accessorize, 0203 372 3000,
www.accessorize.co.uk



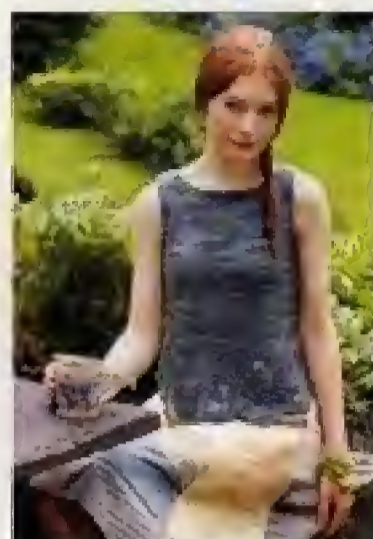
Soleil from The Keshal
Collection by Rowan,
01484 681 881,
www.knitrowan.com



Open umbrella fabric tie
studio buttons,
www.bluehousebuttons.com

Rainbow brights

Manos del Uruguay



The exotic yarns from South American brand, Manos del Uruguay, are available in a kaleidoscope of colours and the latest designs in Sak Blend and Wool Clasica are sure to spice up your outfits. For stockists phone Artesano on 0118 950 3350 or visit www.manosdeluruguay.co.uk



In your dreams

Stafford stripe weave full jacket, Matthew Williamson, www.matthewwilliamson.co.uk

In your knitting bag

Design 16 from Nora Collection Book 3 by Jenny Watson, 01535 664 222, www.designeryarns.uk.com

5 Fab Felted Bags

Candied Orange Rind bag, Noni, www.nonipatterns.com



Spot/stripe handbag, INTO, £62, www.velvetboutique.co.uk



Garnstudio DROPS Design 98-48 in Eskimo, www.scandinavianknittingdesign.co.uk



Cirque Mitered Square bag, Knitwhits, www.knitwhits.com



Maggie's Felt Tote, Fiber Trends, www.fibertrends.com



Get the look



Best of the rest

Mustard pashmina, £55, Orange and green ombre scarves, £19, linen at House of Fraser, 0845 602 1073, www.houseoffraser.co.uk



Frye Flap beanie, £24.99, Snow + Rock, 0845 100 1000, www.snowandrock.com



Capped gloves, £8, Accessorize, 0203 372 3000, www.accessorize.co.uk

6 of the Best: Chunky Yarn

Sirdar Big Softie

New for A/W 08 from Sirdar, Big Softie is an incredibly soft and lightweight super chunky yarn, with a fashionable loose twist making it easy to knit up quickly. It has a lightweight drape but produces a nice thick fabric. There is lots of great pattern support to go with its launch, including great patterns for coats and chunky jumpers. Machine wash at 30°.

COMPOSITION:
51% Wool, 49% Acrylic
KNITS AS: Chunky
WEIGHT: 50g
LENGTH: 45m
REC NEEDLE SIZE: 10mm
TENSION GUIDE:
9 sts x 12 rows
RRP: £2.30



Drops Polaris

Polaris is soft and warm as well as elastic for freedom of movement. Spun with double the amount of yarn as most chunkies it is light and airy – good for knitting up warmth-trapping garments. It has a light but strong drape and is not itchy so good for garments worn close to the skin. It is also great for felting, creating a strong, stretchy fabric.

COMPOSITION:
100% Wool
KNITS AS: Super Chunky
WEIGHT: 100g
LENGTH: 35m
REC NEEDLE SIZE: 15mm
TENSION GUIDE:
7 sts x 8 rows
RRP: £3.80



Cygnel Seriously Chunky

This is probably the chunkiest yarn on the market and one of the softest, with a twisted thread, which gives a nice definition to even the simple garter stitch. Great for scarves, ponchos and other outerwear as well as being nice and strong for big beach bags and throws. It comes in fab strong colours like magenta, bluebell, burnt orange and barley and can be machine washed and tumble dried.

COMPOSITION:
100% Acrylic
KNITS AS: Chunky
WEIGHT: 100g
LENGTH: 48m
REC NEEDLE SIZE: 10-11mm
TENSION GUIDE:
6 sts x 9 rows
RRP: £1.99



Wendy Pampas Mega Chunky

Pampas is a super chunky yarn, one of the biggest out there, which is fantastic for making big bulky hats, coats, ponchos etc to keep you seriously warm and snug. The lovely colour palette includes muted Rust, Ivy and Bilberry as well as the evocative variegated Seashore, Storm and Heather Moor. To keep it soft and fluffy machine wash mildly and cool tumble dry.

COMPOSITION: 70% Acrylic, 30% Wool
KNITS AS: Super Chunky
WEIGHT: 100g
LENGTH: 57m
REC NEEDLE SIZE: 12mm
TENSION GUIDE:
7.5 sts x 11.5 rows
RRP: £2.85



For yarn stockists
see page 85

Rowan Big Wool

This is an ever-popular yarn for its soft and full texture, its strength, its chunkiness, which means it knits up fast, and its neatness when knitted up. As with all chunky yarns it's great for beginners as it shows immediate results, though more complicated stitches have great definition for the more experienced. Lots of pattern support too from Rowan.

COMPOSITION:
100% Merino
KNITS AS: Chunky
WEIGHT: 100g
LENGTH: 80m
REC NEEDLE SIZE: 9-15mm
TENSION GUIDE:
7.5 sts x 9 rows
RRP: £7.50



Drops Ice

Made in Norway, Ice is a luscious soft cotton mix, great for winter warmth. It knits up fast on large needles, making it ideal for quick projects and beginners. Knitted up it has a velvety texture and nice heavy drape, giving it amazing stitch definition. Great for chunky cardis, jackets and scarves. Wash in lukewarm water and dry flat.

COMPOSITION:
55% Cotton, 45% Acrylic
KNITS AS: Chunky
WEIGHT: 50g
LENGTH: 45m
REC NEEDLE SIZE: 9mm
TENSION GUIDE:
9 sts x 14 rows
RRP: £2.15

TOP KNITS

This month: Sharon Spencer
of Great British Yarns

www.greatbritishyarns.co.uk

At Great British Yarns our aim is to source and stock as many different British yarns and accessories as possible. Our customers tell us that they are keen to support British industry and buy locally but feel that by doing so they will be missing out on interesting yarns from other countries. We have set out to prove that British yarn companies produce some of the most exciting and varied yarns available today.

We have many fabulous and talented dyers in this country. It is fascinating to see how each dyer has a distinctive style, for example, the **Jenny Cook** range is very delicately painted. Her alpaca/silk sock yarn has proved very popular and we have been lucky enough to secure a stock of this year's **Bowmont Brai**.

Sue Mayo, who takes her inspiration from Dartmoor and the Devon coastline produces a fabulous range of muted shades that are just so pretty and subtle. Jon from **EasyKnits** produces the most exciting vibrant and bold colourways and these have proved extremely popular. Our customers also love the subtle colours produced by Amanda of the **Natural Dye Studio**, who uses only natural dye ingredients. For the ultimate in luxury yarns try the fabulous silk and cashmere mix from **Knitwitches**. This has a wonderful sheen and is arguably one of the softest yarns you will find on the market.

Supporting local mills is also very important to us and we have some gorgeous yarn from **Coldharbour Mill**, a working water mill in Devon. This 100% pure wool yarn comes in a range of lovely colours and is very reasonably priced. We also have a large range of **British Sheep Breeds** yarn spun in Cornwall. These have been carefully blended to produce soft and hardwearing yarns such as the luxurious **Castlemilk Moorit**, silk and alpaca mix. Our natural yarns from the Dye It Yourself range are ideal for knitting, dyeing or felting.

We also stock a range of accessories made by British craftspeople and these include gorgeous handmade buttons from **Patricia Baggott** and a range of mugs and keyrings from **Herdy**, who give a percentage of profits to Lake District charities.

So if you think buying British is a good idea but boring, take a look at Great British Yarns online store and see how things have changed. We are sure you will be very pleasantly surprised!



Natural Dye Studio merino/lencel mix £10/100g

Castlemilk Moorit with Silk & Alpaca DK £5.25/50g



Jenny Cook Bowmont Brai £12/100g



Knitwitches cashmere and silk mix £26/100g



Coldharbour Mill pure wool £4.50/100g



Easy Knits Bamboo/Merino mix £12.75/100g



Herdy Mugs £9.99 each



Patricia Baggott White Daisy Buttons £1 each



Sue Mayo Boucle £8.90/100g



THIS MONTH'S KNITTING GALLERY

Fashion Knits



BAINBRIDGE TUNIC
Main page 18
Pattern page 64
Rowan Purelle British Wool



RUBY CLOAK AND MUFF
Main page 19
Pattern page 65
Debbie Bliss Corno



SNOWFALL HOODED JACKET
Main page 20
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Bergère de France Alaska



VINTAGE JACKET
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Sirdar Luxury Soft Cotton DK



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TUMBLING BLOCKS BLANKET
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TOY DOG
Main page 29
Pattern page 82
Blue Sky Alpacas Organic Cotton



FOR YARN STOCKIST INFORMATION SEE PAGE 84
Photography by **Laurel Guilfoyle**
Hair and makeup by **Candice König**

**BAINBRIDGE
TUNIC**

There's no room
for shivers in this
snug cable tunic
by Marie Wallin
Yarn: Rowan
Purelife British
Wool
Pattern page 64



**RUBY CLOAK
AND MUFF**

Be a classic hit
in this stunning
two-piece set
by Sam Brown
Yarn: Debbie Bliss
Corio
Pattern page 65



**SNOWFALL
HOODED JACKET**

Cuddle up in this
chunky cardie
by Sian Brown
Yarn: *Bergere de
France Alaska*
Pattern page 66



VINTAGE JACKET

This gorgeous
cardigan will
flatter any figure.

By Pat Menchini

Yarn: Sirdar Luxury

Soft Cotton DK

Pattern page 70



**CABLE
TUNIC TOP**

Get timeless style
with this cool cable
top by Sian Brown
Yarn: *Tess Dawson*
Organic Cotton DK
Pattern page 72



CHUNKY CARDI

Add colour to your wardrobe with this chic cardigan by Gamstudio
Yarn: Gamstudio
DROPS Alpaca
Pattern page 74



**ASH SCARF
AND BAG**

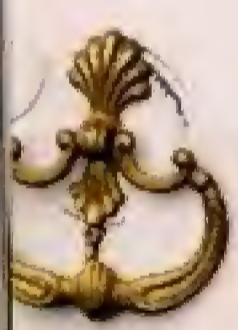
This neutral bag
and scarf will make
a great gift.

By Patons

Yarn: Patons

Diploma Gold DK

Pattern page 76



SKYE SCARF

Knit this scarf up
in a weekend for
a fast fashion fix.
By Judy Furlong
Yarn: Shilasdair
Pure Silk Cord
Pattern page 76



**TUMBLING
BLOCKS
BLANKET**

Give your room a
classic look with
this traditional throw
by Sam Brown
Yarn: Sirdar
Tweedie
Pattern page 77



BABY SOCKS

These sweet socks
will keep those
tootsies toasty.
By Sue Whiting
Yarn: Rowan
Cotton Glace
Pattern page 78



GIRL'S SWEATER

She'll look pretty
as a picture in this
cute sweater by
Bergere de France
Yarn: *Bergere de
France Bergelle*
Pattern page 80



**PRAM BLANKET
AND TOY DOG**

Give tots a treat
with this natural
blanket and toy
by Tina Barrett
Yarn: Blue Sky
Alpacas Organic
Cotton
Pattern page 82



Casting on

Write to us including your name and address to Katy Evans, Knitting,
GMC Publications Ltd, 86 High Street, Lewes, East Sussex, BN7 1XN
or email katye@thegmcgroup.com

Send us your thoughts, views and comments and you could WIN £50 of yarn from DESIGNER YARNS



Designer Yarns Ltd Tel: 01535 664 222
Email: alex@designeryarns.uk.com
Website: www.designeryarns.uk.com

STAR LETTER

Knit generation

[illegible]

Abstract *Keywords:* **Abstract** *Keywords:*



Charity knitting

You may have done this already, but I wonder if you could publish a list of charities, both human and animal, which could benefit from knitted items. I am sure we all have balls of wool left over and also are happy to buy fresh wools to knit for charities. I have tried the internet but it all seems very muddley and there are quite a few sites. I suppose if we have our favourite charities we could contact them direct but a list would make things easier for us. This is a time of year that those of us who don't knit during the summer months sit down and are prepared to knit for ourselves and others. I also prefer knitting for charity than myself, to be honest, as it gives me greater pleasure to know that someone else can benefit from an item of knitwear.

Jean Stables, by email

Ed's reply

We do try and highlight as many charity knit campaigns as possible, the notable ones of late being the hat designs for the *Innocent smoothies Big Knit, Save the Children's Knit one, Save one* campaign and *National Knitting Week's* association with *Bliss*.

We will also have a 'knitting for charities' section on our website when it gets updated, so we'll keep you posted on when that becomes available.

Currently, the best website is probably the UKHKA's, which has a comprehensive listing of charities to knit for, from raising money for the RNLI to saving lemuris in Madagascar.

Check it out under 'Knitting for Charities' at www.bhkc.co.uk



STAR LETTER

Return to knitting

I bought your old magazine, but I couldn't remember the name of the magazine, so I wanted to say how much I enjoyed it.

I enjoyed it so much that I bought a new one, and I am now reading it again. I am so glad that you have brought it back, and I am so glad that you have brought it back.

I am so glad that you have brought it back, and I am so glad that you have brought it back. I am so glad that you have brought it back, and I am so glad that you have brought it back.

I am so glad that you have brought it back, and I am so glad that you have brought it back. I am so glad that you have brought it back, and I am so glad that you have brought it back.

I am so glad that you have brought it back, and I am so glad that you have brought it back. I am so glad that you have brought it back, and I am so glad that you have brought it back.

Ann Chapman, Tyne & Wear

Prize possession

Just to say a big thank you for the wonderful parcel of yarn I received as a result of sending in a star letter! I have finished the Adele jacket and I have attached a photo. My friends think it is really lovely and particularly admire the soft, beautiful yarn.

Barbara Gould, by email



Cuddle cow

I love love love the Cuddle Cow Cushion in the December issue of Knitting. It will make a great Christmas and birthday presents for all my nieces and nephews. I was thinking of doing ones in all different colours, or even multi-coloured! It did make me laugh though when I first saw it, as the red underside is a bit... visceral. Aren't udders usually pink?

Chloe Wadham, South Sea

Ed's reply

It is pink, we promise you! A few people have mentioned this, and yes it does look quite dark in the photographs, but it's definitely pink. A red underside of a cuddly cow is a bit unpleasant, c'mon!

Sewing up

I purchased my first copy of 'Knitting' last week, having just returned to knitting after retiring from full time work. I congratulate you on a great magazine. It has kept me occupied for hours reading and rereading it. I like the sections on yarns. I consider myself to be a reasonable knitter and one who would try out different yarns for basic garments. In my area there is not a great choice of wool shops so I have looked through the list of shops where I can purchase on line.

However, while I can knit well, my sewing up and finishing of the garment is far from perfect and can spoil the effect. I have noted in issue 57 (December) the 'back stitch' method and while I have done that, I find it leaves a ridge. I suspect the secret may be in pressing the garment before sewing it, something I have not done. I would like a method that gives a flat seam. I would be pleased if you could help me by giving some examples of how this may be done.

PS This may be a useful tip for some! When picking up stitches at, say, a neck, I use a crochet hook. I find it easier to get the stitches onto the needle rather than using the needle itself.

Ruth Montgomery, Lisburn

Ed's reply

We have taken note, and will be incorporating a 'sewing up' guide in one of our future 'learn to knit' series so keep an eye out!



Got something to say? Visit:
www.knittinginstitute.co.uk

Yarn Review

Fresh & fabulous

Sue Pearce knits up the best yarns to start your new year in style

TOP: Madeline Sky Mini
MIDDLE: Lang Hikond
BOTTOM: Gamshadje Vivaldi





Sirdar Click DK

Click DK is a classic yarn that comes in a range of contemporary shades. The acrylic wool blend makes for easy care and wear. Click knits up easily with an even tension and good elasticity. It is soft to handle and forms a firm but lightweight knit. The tension comes out at 22 sts and 28 rows to 10cm, which is a standard double knit, so it will knit to all DK patterns. Available in a range of 23 earthy shades and four marled tones, the sample is shown in shade 130 Cranberry. Pattern support in leaflet form includes designs for men, women and children.

COMPOSITION: 70% Acrylic, 30% Wool **WEIGHT:** 50g
LENGTH: 150m **REC. NEEDLE SIZE:** 4mm **RRP:** £2.25
CONTACT: Sirdar Spinning Ltd, Flanshaw Lane, Wakefield
 West Yorkshire, WF2 9ND **Tel:** 01924 231 682
Email: consumer@sirdar.co.uk **Website:** www.sirdar.co.uk



Lang Mikanos

This cool summery linen blend has a strong textured effect and the scrunchy feel of natural linen, but with a silky sheen. It knits to a tension of 19 sts and 25 rows to 10cm, which produces an attractive textured stitch. Available in a range of seven gorgeous shades that include black and white, the sample is shown in shade 019 Pale Pink. Pattern support is available in the Lang knitting magazines.

COMPOSITION: 81% Viscose, 19% Linen **WEIGHT:** 50g
LENGTH: 95m **REC. NEEDLE SIZE:** 4.5mm **RRP:** £4.10
CONTACT: Artyarn, 10 High Street, Poulton, Skeaford
 Lincolnshire, NG34 0LX **Tel:** 01529 240510
Email: info@artyarn.co.uk **Website:** www.art yarn.co.uk



Mission Falls 1824 Cotton Whirl

This great all-year-round Aran weight cotton will knit to all standard Aran patterns with a tension of 18 sts and 24 rows to 10cm. It also comes with full pattern support in the fantastic range of books by Mags Kindis, with designs for all the family. It is interchangeable with the 1824 Wool, so can be used for any of the 1824 patterns. Cotton Whirl is an easy cotton to work with, knitting up into a lovely, textured finish with good drape. There are five shades comprised of an exciting blend of colours including sunset reds, tones of golden wheat fields and soft blues and greens. The sample is shown in shade 771 Dusk.

COMPOSITION: 100% Cotton **WEIGHT:** 50g **LENGTH:** 77m
REC. NEEDLE SIZE: 5mm **RRP:** £4.50
CONTACT: Hantex Ltd, Whitehouse Yard, Eaudyke, Friskney
 Boston, PE22 8NL **Tel:** 01754 820 800
Email: sales@hantex.co.uk **Website:** www.hantex.co.uk



Crystal Palace Panda Silk

This luxurious sock yarn is a real treat to knit and to wear. The bamboo feels silky smooth against the skin, the wool gives warmth and the combed silk adds strength and a soft sheen to the knitting. It knits up perfectly with clear stitch definition and good elasticity. In addition to socks, it would make fantastic gloves or even baby garments, knitting to a tension of 28-32 sts to 10cm. Panda Silk is available in ten print shades and 15 coordinating solid shades that include good basics such as black, ecru and coffee, and the sample is shown in shade 4003 Berry Tones.

COMPOSITION: 52% Bamboo, 43% Superwash Merino Wool,
 5% Combed Silk **WEIGHT:** 50g **LENGTH:** 77m **REC. NEEDLE SIZE:**
 2.25-2.75mm **RRP:** £5.75 **CONTACT:** Hantex Ltd, Whitehouse Yard,
 Eaudyke, Friskney, Boston, PE22 8NL **Tel:** 01754 820 800
Email: sales@hantex.co.uk **Website:** www.hantex.co.uk



Cascade 220 wool

Cascade yarns are based in Uruguay, but 220 is available from UK stockists. This lovely, pure wool knits up beautifully with a smooth, even finish. It has a tension of 18 sts to 10cm, which is a classic Aran weight and can be used with most standard Aran patterns. The knitted fabric is soft to touch with a firm finish and it looks equally good in textured or plain stitch. It is available in an extraordinary colour range of over 200 shades that include every solid colour imaginable plus some mottled shades and heather shades. The sample is shown in shade 7802. Free patterns can be found by following the links on the Cascade website. It is also used for the Nona bag designs and is marvellous for felting.

COMPOSITION: 100% Peruvian Highland Wool **WEIGHT:** 100g
LENGTH: 220yds **REC. NEEDLE SIZE:** 4.5-5mm **RRP:** £4.85
CONTACT: Cascade Yarns
Email: sales@cascadeyarns.com
Website: www.cascadeyarns.com



Malabrigo Silky Merino

Silky Merino is a luxurious yarn with a soft sheen and is silky soft to touch; a perfect choice for evening wraps and stoles. It knits up with good stitch definition to a tension of 22 sts to 10cm and this will give a firm fabric with good drape. Available in over 50 gorgeous colours that include solid and variegated shades, the sample is shown in shade 473 Arlene's Purples. The shades are hand dyed and can vary with each skein so it is advisable to knit imaginary stripes from two skeins at a time to blend the shades.

COMPOSITION: 50% Silk, 50% Baby Merino Wool **WEIGHT:** 50g
LENGTH: 150yds **REC. NEEDLE SIZE:** 4mm **RRP:** £5.25
CONTACT: Malabrigo yarn
Email: sales@malabrigoyarn.com
Website: www.malabrigoyarn.com



Noro Cashmere Island

Cashmere Island is a luxurious blended yarn that is exquisitely soft to handle and wear, with a firm, even finish. It is easy to knit with and, as with all Noro yarns, you just have to keep on knitting to see the next colour emerge. Cashmere Island is available in eight multicoloured shades that evolve as you knit, and the sample is shown in shade 12. Pattern support is available in many of the Noro books including Catwalk by Jenny Wilson.

COMPOSITION: 60% Wool, 30% Cashmere, 10% Nylon
WEIGHT: 50g **LENGTH:** 125m **REC. NEEDLE SIZE:** 4-4.5mm
RRP: £8.95 **CONTACT:** Designer Yarns Ltd, Units 9-10 Newbridge Industrial Estate, Pitt Street, Keighley, West Yorkshire, BD21 4PQ
Tel: 01535 664222 **Email:** enquiries@designeryarns.uk.com
Website: www.designeryarns.uk.com



Kollage Cornstastic

A new plied yarn that has a rounded finish and is an eco friendly alternative to traditional cotton and wool yarns. The smooth, rounded finish gives excellent stitch definition, highlighting stitch detail and textured knitting. Pattern support is available in leaflet form and includes designs for ladies, children and accessories. It knits to a tension of 22 sts and 24 rows to 10cm and it is available in 22 vibrant colours that include reds, rich purples and a stunning turquoise. The sample is shown in shade 6515 Copper.

COMPOSITION: 100% Corn **WEIGHT:** 50g **LENGTH:** 105yds
REC. NEEDLE SIZE: 3.5mm **RRP:** £4.55
CONTACT: Kollage, KCG Trading Ltd, PO Box 145, Leeds, LS8 2WS
Tel: 0113 2664651 **Email:** info@kollageyarns.com
Website: www.kcgtrading.com



KraityKoala Merino Tencel 4ply/Sock Yarn

This is a soft, springy 4ply yarn for sock knitting and other projects. Tencel is a natural fibre made from wood pulp and has very high moisture absorption, and combined with the wool element, this gives warmth, elasticity and durability, making it an excellent choice for sock knitting. The blend is very soft to handle with a silky sheen. It knits up firmly and feels very comfortable to wear against the skin. The yarn is available in a selection of 33 handpainted shades and the sample is shown in Sweet Sherry. One skein is more than sufficient to knit a pair of socks.

COMPOSITION: 50% Merino, 50% Tencel **WEIGHT:** 100g
LENGTH: 330m **REV. NEEDLE SIZE:** 3-3.25mm **R.P:** £9.00
CONTACT: KraityKoala, 55 Black Bull Lane, Fulwood, Preston,
Lancashire, PR2 3PX **Tel:** 01772 497991
Email: sales@kraitykoala.co.uk **Website:** www.kraitykoala.co.uk



Garnstudio Vivaldi

Vivaldi is a gorgeous feather-light mohair blend that knits to a tension of 20 sts and 28 rows to 10cm. It knits up beautifully with an open stitch and soft haze, an excellent yarn for wraps, scarves and shawls in plain or lacy patterns, but also makes lovely sweaters and cardigans. Pattern support is available for a selection of soft feminine designs. Vivaldi is available in a range of eighteen clear shades that include soft neutrals through to the vivid pink (shade 15) shown in the knitted sample.

COMPOSITION: 58% Mohair, 19% Wool, 23% Polyamide
WEIGHT: 50g **LENGTH:** 280m **REV. NEEDLE SIZE:** 3.5-4mm
R.P: £4.30 **CONTACT:** Scandinavian Knitting Design, South Lodge,
Wellington Court, Spencers Wood, RG7 1BN, **Tel:** 01189884226
Email: sales@scandinavianknittingdesign.com
Website: www.scandinavianknittingdesign.eu



1. Mission Falls 1824 Cotton Wind, 2. Noro Cashmere Island, 3. KraityKoala Merino Tencel 4ply/Sock Yarn, 4. Garnstudio Vivaldi, 5. Lang Mikanos
6. Cascade 220 Wool, 7. Malabingo Silky Merino, 8. Crystal Palace Panda Silk, 9. Sirdar Click, 10. Kollage Comtastic

Book reviews by Katy Evans & Heather Gregory



Beautiful Embroidered & Embellished Knits

By Jane Davis
£14.99
Published by Krause Publications
ISBN 978 0 89689 609 1

In the nicest way possible this is like a cheats guide to complicated knitting stitches without actually doing them. It's all about simply knitting the project and then using a variety of embroidery, beading, appliqué, crazy quilt embroidery, Swiss darning etc to jazz it up. You will actually learn over 20 embroidery and embellishment stitches and there are over 30 patterns from glitzy purses and beaded fringe shawls to appliqué detailed jackets and Fairisle style cushions. It's a great way of learning how to customize already existing items too and anything that helps you make something original gets a thumbs up from me. KE

READER OFFER

Readers can order *Beautiful Embroidered and Embellished Knits* for the special price of £12.99 with free p&p (UK only). To order please call the David & Charles hotline on 0870 9908222 or email dcdirect@davidandcharles.co.uk and quote code A0506.



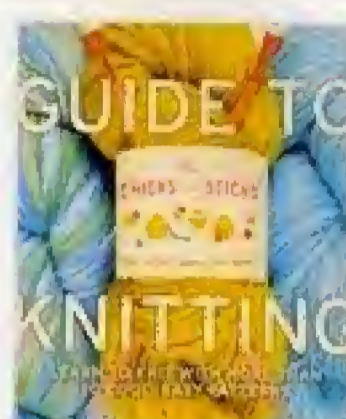
Rowan Crochet Workshop

By Emma Seddon
£18.99
Published by Rowan
ISBN 978 1 90600 734 8
This book is

designed to give you the same experience as technique-based classes, though instead of classes there are six 'workshops' to take you from your first introduction to the crochet hook through basic stitches to embellishing your garments. The workshops, divided into chapters, have clear instructions and every step is demonstrated with colour photography and 'troubleshooting tips'. Each workshop includes two projects to try out your new skills, getting harder as you progress through the book. The ring binder makes it easy to flick through the book to the relevant pages and then lies flat so you can pore over your learning – invaluable when you are trying to learn from a book. KE

WIN

We have 5 copies of the *Rowan Crochet Workshop* to give away. Just send your details on a postcard to Rowan Workshop giveaway (K59), Knitting, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



Chicks with Sticks Guide to Knitting

By Nancy Queen and Mary Ellen O'Connell
Published by Watson-Guptill
£10.99
ISBN 978

With such a broad range of beginners guides to knitting it can be difficult to pick a book where the patterns aren't limited by chunky and unshaped projects with patronising writing styles. *The Chicks with Sticks Guide to Knitting* differentiates from the others by offering 30+ interesting and wearable projects for teenagers, women, men and even dogs. The chapters are divided into 23 lessons that move up in difficulty from beginner to advanced beginner, giving you step by step guidance on learning new basic techniques. Aiding you to understand everything about knitting from picking your 'looks and tackle', fixing those irritable mistakes and finishing projects impeccably, 'No fear, no sweat, no problem knitting'. HG

READER OFFER 30% off

Readers can order *Chicks with Sticks Guide to Knitting* for the special price of £7.70 plus p&p. To order your copy call the GMC credit card hotline on 01273 488005 or email pubs@thegmcgroup.com quoting ref R1543/wg-17162 by 28 February 2009.



Thrown Together

By Kim Hargreaves
£12.95
Published by Kim Hargreaves
ISBN 978 1 90648 702 7

I rarely come across a book where I crave

to knit everything cover to cover, but all of Kim's 16 designs are real gems. Separated into three parts: The designs, patterns and information, it is clear that this book is focused at the trendy knitter with some technical experience. Amazing styling and accessories are complimented by elegant photography. The designs are reminiscent of 1920s, 40s and 70s retro glamour with a contemporary edge. The over riding premise is to mix and match different items – encouraging knitters to be unique and creative with styling. The pieces are mainly cardigans, jumpers and jackets and if you haven't come across Kim before you'll be dying to see what other garments, for a total wardrobe, she has designed. HG



Knitting Art

By Karin Searle
£22.99
Published by Voyager Press
ISBN 978 0 76033 067 8

As knitting as a craft is being revitalized, Karin Searle explores

the art knitting movement; conceptual fibre artists using knitting techniques, in this case, to explore the meaning of 'women's work'. Searle, a fibre artist herself, profiles 18 of the most

prominent artists of this craft-turned-art with large colour images of their most interesting work. Adrienne Siquere's knitted wire bodies lamenting war and Janet Morton's knitted newspaper blanket highlighting slowing down in the face of accelerating technology are two that caught my eye. Knitting gets political! KE

WIN

We have 5 copies of *Knitting Art* to give away. Just send your details on a postcard to Knitting Art giveaway (K59), Knitting, 86 High Street, Lewes, East Sussex BN7 1XN by 31 January 2009.



Shop reviews by Katy Evans



Yarn House recommends...

- Rowan Cocoon and Kid Silk Haze
- Noro
- Manos del Uruguay Silk Blend
- Shop opens Tuesday - Saturday 9.30am-3pm (or by appointment).

The Yarn House Surrey

The Yarn House is situated on a hill close to the North Downs Way in a picturesque part of Surrey, also home to the Caterham 7 sports car. A long held dream, the family owned business, run by Sheelagh Kendra, was founded in 2003.

The shop itself is the hub for a community of friendly knitters who can often be found drinking tea swapping ideas and of course knitting! Staffed by passionate knitters with a wealth of experience, they are always happy to help out with any problems and pride themselves on their high standard of customer care. As Sheelagh says "We have a very personal approach to ability, styling and budget."

Sheelagh likes to entice people into the shop with their window dressing 'feature' windows. New displays are presented seasonally. These windows have inspired many customers and whetted the appetite of the shop's regular visitors.

As well as the larger yarn suppliers: Rowan, Debbie Bliss, Louisa Harding, Sirdar, Noro, Regia and Artesano, the shop also stocks and encourages the awareness of locally produced yarns where available, for example, Silkwood - hand dyed locally. They especially

support the ethos of fairly traded yarns like Manos del Uruguay and Arucania as well as ecological yarns, stocking a range of organic and sustainably produced yarns from around the world.

They often hold workshops, with high profile designers such as Debbie Bliss, Louisa Harding and Debbie Abrahams all having visited and held workshops there. Twice a month 'knit and relax' sessions are held on Sunday afternoons. They even have an annual knitting weekend away!

The Yarn House

27 High Street
Caterham on the Hill
Surrey, CR3 5UE
Tel: 01883 345220
Email: enquiries@theyarnhouse.co.uk
Website: www.theyarnhouse.co.uk



The Garden Gate recommends...

- Stylecraft Life
- King Cole Mirage
- Katia Big Snow
- Shop open Monday - Friday 9am-5pm
Saturday 9am-12pm

The Garden Gate Devon

Mention Kingskerswell to residents of South Devon and the slow crawl along the A380 springs immediately to mind, but turn off west into the village centre to find The Garden Gate, where Glynis Cogle has been selling yarn since 1986. Glynis's mother opened a wool shop in 1972 and Glynis became her assistant. They moved to current premises in 1986 and she took over the running of the shop in 1997. "I have been knitting for over 40 years, since learning as a child" says Glynis. "My first project was a waistcoat which I was encouraged to knit to stop me from

scratching because I had chicken pox!"

The Garden Gate stocks many of the major brands, including all Stylecraft yarns as well as King Cole, UK Alpaca, James C Brett, all with pattern support. They also have a selection of knitting needles, buttons and a haberdashery. All of these are offered by mail order too.

Glynis is always happy to teach knitting or crochet and if anyone wants advice on a pattern or yarn she always tries to help. Having helped often at the UKHKA 'Learn to Knit' stand at the Exeter Creative Stitches Show' Glynis knows how to aid the novice knitter, as well as the more advanced.

Another great idea Glynis does is knit a garment or something simple like a scarf with new yarns when they arrive, so that customers can get an idea of how the yarn knits up for feel, texture, weight and drape. So pop in and see if Glynis can help you.

The Garden Gate

7, Fore St, Kingskerswell, Newton Abbot
Devon, TQ12 5HT Tel: 01803 873534

Cable Stitch know how

Eight cable stitches taken from Jane Davis's *Knitting, The Complete Guide*

As you will see, this issue, like the High Street, is packed with cables. So here is a chance to brush up on your cabling techniques and hopefully learn some

new ones. We have included here 8 different cables ranging from the most basic through to more complex ones, taken from Jane Davis's *Knitting, The Complete Guide*.

Using Charts




For these cable stitches we are using a standard chart. Each box represents one stitch and each row of boxes represents one row of knitting. The



colouring in standard charts denotes right-side and wrong-side rows. (The chart assumes you have already cast on your stitches before beginning the chart).

Chart Symbols

Chart symbols are the language of knitting in chart form. Many of the chart symbols I have used are standard symbols used throughout

the industry. Some are my own adaptations to explain a step such as purling, then sliding a bead into place, then purling again.

-  K on the right side, p on the wrong side
-  P on the right side, k on the wrong side
-  Yarn over

-  Move 2 sts to cn in front, k 2 sts, k sts from cn
-  Move 2 sts to cn in back, k 2 sts, k sts from cn

Abbreviations

- RC = right cable
- LC = left cable

Two Over Two Left Cross

Begin with 4 stitches
(bordered by reverse stockinette).

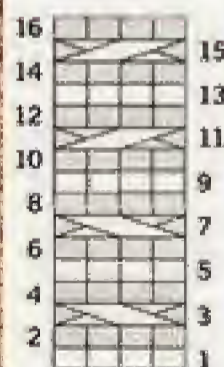
- Row 1: K.
 - Row 2 and all even rows: P.
 - Row 3: LC2x2.
- Repeat rows 1-4 to continue the pattern.



Two Over Two Alternating

Begin with 4 stitches
(bordered by reverse stockinette).

- Row 1, 5, 9 and 13: K.
 - Row 2 and all even rows: P.
 - Row 3 and 7: LC2x2.
 - Row 11 and 15: RC2x2.
- Repeat rows 1-16 to continue the pattern.



Offset Stripes

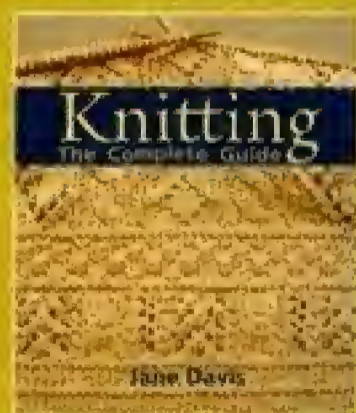
Begin with a multiple of 14 stitches.

- Row 1 and 5: P1, (k4, p2, k6, p2) rep across, ending with p1 instead of p2.
 - Row 2 and all even rows: K1, (p4, k2, p6, k2) rep across, ending with k1 instead of k2.
 - Row 3: P1, (LC2x2, p2, k6, p2) rep across, ending with p1 instead of p2.
 - Row 7: P1, (k4, p2, LC3x3, p2) rep across, ending with p1 instead of p2.
- Repeat rows 1-8 to continue the pattern.



Reader Offer

Readers can win *Knitting, The Complete Guide* for the special price of £13.99 (rrp £18.99) with one p4g UK copy. To order your copy please call Big Book & Cherry Holmes on 0870 9908222 or email order@bigbookandcherry.co.uk. This offer ends 31st March 2009.



Double Braid with Garter Border

Begin with 18 stitches.

Row 1: P4, (RC2x2) twice, k2, p4.

Row 2 and all even rows: K4, p10, k4.

Row 3: P4, k2, (LC2x2) twice, p4.

Repeat rows 1–4 to continue the pattern.



Cables and Ribs

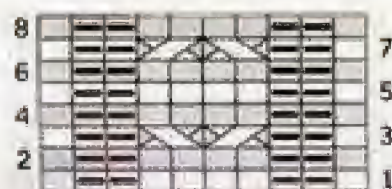
Begin with a multiple of 10 stitches.

Row 1 and 5: K1, (p2, k4, p2, k2) rep across, ending with k1 instead of k2.

Row 2 and all even rows: P1, (k2, p4, k2, p2) rep across, ending with p1 instead of p2.

Row 3 and 7: K1, (p2, RC1x1, LC1x1, p2, k2) rep across, ending with k1 instead of k2.

Repeat rows 1–8 to continue the pattern.



Large and Small Stripes

Begin with a multiple of 14 stitches.

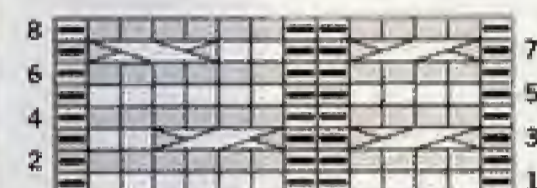
Row 1 and 5: P1, (k4, p2, k5, p2) rep across, ending with p1 instead of p2.

Row 2 and all even rows: K1, (p6, k2, p4, k2) rep across, ending with k1 instead of k2.

Row 3: P1, (RC2x2, p2, RC2x2, k2, p2) rep across, ending with p1 instead of p2.

Row 7: P1, (RC2x2, p2, k2, LC2x2, p2) rep across, ending with p1 instead of p2.

Repeat rows 1–8 to continue the pattern.



Twist within a Cable

Begin with 14 stitches

(bordered by reverse stockinette).

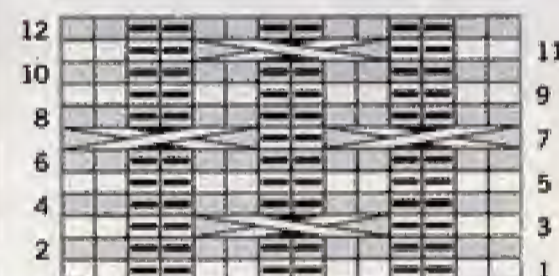
Row 1, 5, and 9: (K2, p2) rep to last two sts, k2.

Row 2 and all even rows: (P2, k2) rep to last two sts, p2.

Row 3 and 11: K2, p2, LC2x4, p2, k2.

Row 7: RC2x4, p2, RC2x4.

Repeat rows 1–12 to continue the pattern.



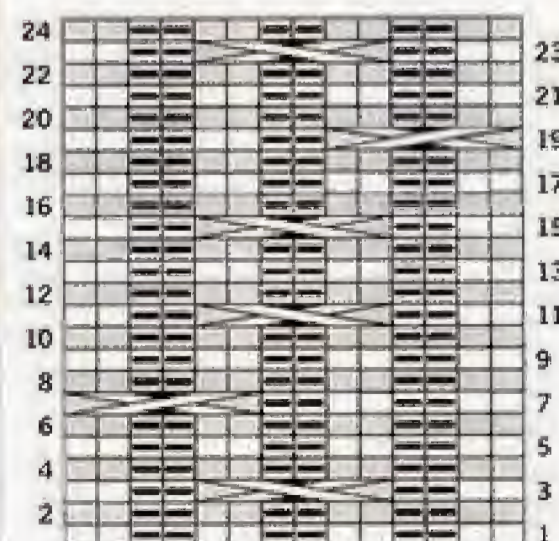
Back and Forth

Begin with a multiple of 14 stitches.

Row 1, 5, 9, 13, 17 and 21: (K2, p2) rep to last two sts, k2.

Row 2 and all even rows: (P2, k2) rep to last two sts, p2.

Row 3, 11, 15 and 23: K2, p2, LC2x4/k2xp2, p2, k2.



Row 7: (k2, p2) twice, RC2x4/p2k2.

Row 19: RC2x4/p2k2, (p2, k2) twice.

Repeat rows 1–24 to continue the pattern.



More Cables

For more tips on cabling for the patterns in this issue turn to page 62 to see Gina Allen's handy guide. ●

More than just a yarn store

Britt Breu discovers that Fibre + Clay in Knutsford is much more than just a typical yarn shop



Gallery interior

Often associated with *Crunkford* author Elizabeth Gaskell and the annual RHS Flower Show at Tatton Park, Knutsford is now home to a rich variety of exquisite ceramics and textiles as well as a hospitable yarn shop. Owners Riana and Nigel Martin opened Fibre + Clay, a ceramics and textile gallery and knit studio over two floors, in 2006. Having worked in art galleries in her native South Africa, Riana wished to continue this work after she left her native country in order to be with her husband in Greater Manchester. After receiving little response from local exhibition spaces, she and Nigel decided to open their own. "Right from the beginning the emphasis was on unique, hand-crafted work", says Riana, and Fibre + Clay was born.

As a knitter, crocheter and dressmaker, Riana has cultivated a love and appreciation for textiles

throughout her life. Through her travels in Africa and Britain, she has also acquired a formidable love for and knowledge of contemporary ceramics. Whilst exploring a concept to complement a ceramics and textile gallery, Riana repeatedly encountered the idea of a local yarn shop as a place of relaxation and the therapeutic value of knitting and crocheting. The space was to be a place where people could spend several hours and relax while they browse, so opening a knit studio in addition to the gallery seemed to be a logical pairing to both Riana and Nigel.

Ultimate relaxation

The Martins' original intention for the gallery and yarn shop as somewhere for inspiration and relaxation remains the underlying philosophy behind Fibre + Clay. Every Tuesday morning and Thursday evening, the knit studio opens its doors to knitting groups frequented by sometimes as many as 25 attendees. In addition to twice weekly gatherings, the studio holds nearly 25 day-long knitting and crochet workshops each year. The couple place great value on the therapeutic qualities of the crafts such as

Since then, Nigel has appropriated the acronym WMD, not 'weapons of mass destruction', but 'wool for mass delight' "It may sound peacenik", he says, "but I don't care."

reducing anxiety levels and quieting minds: and on the positive impact they have on the lives of their customers. The knit studio is not just a place where people buy what they need for the next project. It is a place where the emphasis is on being inspired, exploring creativity and relaxing in an 'easy' atmosphere.

Wool for mass delight

Nigel, whose professional background is in metallurgy, is integral to the management, aesthetics and philosophy of the business. He describes himself as 'chief helper', but his role includes gallery operations, bookkeeping and deciding with Riana which and how objects will be displayed. Despite knowing how to knit, Nigel prefers to be stimulated by the sheer creativity surrounding him at Fibre + Clay. His conviction that creativity is essential to life becomes apparent as he shares one experience to illustrate this point. In 2006, Nigel attended the Festival of Quilts in Birmingham where he was greatly moved by the creativity demonstrated by the exhibition. Shortly thereafter, he visited the Leeds Armoury and was overcome with a sense of death and destruction which so starkly contrasted with the creativity and life he saw just days before. Since then, he has appropriated the acronym WMD, not 'weapons of mass destruction', but 'wool for mass delight'. "It may sound peacenik", he says, "but I don't care."



Shop owners Riana and Nigel Martin

Riana began her career in social work but discovered a love of textiles and the handmade at a very early age. "I learned to crochet at three, to knit at five and by 13 or 14, I was making my own and my mother's clothes," she recalls. She attributes her affinity for craft and the handmade to the women in her family. Without exception, every woman produced some sort of textile craft. Her father was also an avid tapestry maker and knitter. Riana cannot single out a favourite type of knitting project. She enjoys instant gratification pieces as well as making complex garments. Since opening Fibre + Clay, Riana admits to having become less focused about the craft. "I'm scatterbrained when it comes to knitting and that is a direct result of having the shop. There is too much and I want to knit with everything," she laughs.

Out of Africa

Fibre + Clay showcases a variety of British ceramic and textile artists, but representing South Africa is a great priority for Riana and Nigel. Not only is the gallery home to the only South African representatives at the annual London Ceramics Fair, but many of the beautifully crafted pieces on display are made by and directly benefit members of South African artisan cooperatives. In South Africa, the combination of creativity and entrepreneurial skills is on the rise. "It is really admirable how people find things to do with very little skills and how people are teaching their creative and entrepreneurial skills to others to start businesses and make products that are being sold all over the world. I am very proud to be a part of and contribute to that," Riana comments. "We both wanted to import some of what we sell from ►

Fibre + Clay Facts

First Opened: 2006

Moved Shop: 2007

Number of Staff: 5

Total Yarns Stocked: 200

Ceramic Artists Displayed: 40

Textile Artists Displayed: 30

Years of Combined Knitting Experience: Nearly 90

Opening hours: Mon-Sat 10am-5.30pm

Knit gatherings: Tuesdays 11am-1pm
Thursdays 7pm-9pm



Every Tuesday and Thursday the knit studio opens its doors for workshops.

Fibre + Clay

11-13 Minshull Street,
Knutsford, Cheshire, WA16 6HG
Tel/Fax: 01565 652035
Website: www.fibreandclay.co.uk

Shop profile



Leaning Teapots by Hennie Meyer, ceramist based in Cape Town

South Africa for a number of reasons. It is a way of supporting projects we know and believe in and which we respect," she continues.

One such project are Mielie bags which are made by a women's cooperative in Cape Town using rug hooking techniques. In 2002 the project's founder, Adri Schutz, started an informal group and began teaching the skills to local women. Schutz is responsible for the bags' design, material sourcing and quality control. Now, unskilled people living in settlements can apply

to be taken on by the project. Upon acceptance, participants are trained in the skills needed to progress as artisans. Riana emphasizes the impact the Mielie bag project has on the participants' quality of life: "They are provided with the materials and are able to work from home, which makes them safe and their children safe. They don't have to pay childcare costs. They are at home earning an income and looking after their children." The trained artisans then bring their work into the central workshop each week for quality control and

payment for the work they have completed.

Another South African project represented at Fibre + Clay is Forward Bears, another cooperative which produces beautifully handcrafted teddy bears. Through the project, HIV positive individuals use traditional embroidery skills to embellish one-of-a-kind teddies. Approximately 75% of the participants are infected with the virus. Forward Bears gives these individuals the opportunity to earn money to fund their own anti-retroviral drug treatment and in some cases a substantial income on top. The project has become so popular that uninfected people are now also accepted as participants. Regardless of a person's health status, the cooperative provides individuals with the profound satisfaction of being economically active.

Riana and Nigel have high hopes for the future of Fibre + Clay despite economic downturn. The couple envisage a continuation of their association with designer/makers and artisans both in Britain and abroad; an expansion of the current range of haberdashery and the possible introduction of an even wider range of craft skills workshops. Riana sees Fibre + Clay's role now and in the future as a contemporary craft gallery and yarn shop for the North West and beyond: "It is a typical local yarn shop; not just for Knutsford, not just for Cheshire, but for a much larger region." ●



Above: South African project – Forward Bears
Below: Shelley Bag from the Mielie Bag range



It is a typical local yarn shop; not just for Knutsford, not just for Cheshire, but for a much larger region



Blacker Designs

KNITTING YARNS AND PATTERNS

Our yarns are now available from our on-line shop, BlackerDesigns.co.uk.

This is the name for our own label products all of which are spun by The Natural Fibre Company at our specialist mill in Cornwall.



On the web site you will find a range of yarns and the beginnings of our pattern library. We welcome direct calls, e-mails or visits, but please let us know in advance.

All our yarns come from wool sourced from within the UK. We take care to minimise pesticide use in fibre we buy. Most yarns are available in Double Knitting weight, but many are also in 4-Ply and some come in Light Aran, Aran or Chunky.

The colours are natural from the animals themselves, whether sheep, goat or alpaca. But watch out for colours from our new dye plant, which uses organically-accredited dyes. If you want a special colour, please contact us.

We have just launched a hook and needle exchange so are able to supply a few of these to help new groups start up - please telephone to enquire or donate to our collection.



Blacker Designs, Pipers Court, Pennygillam Way, Launceston, Cornwall PL15 7PJ
T: 01566 777635 F: 01566 779795 www.blackerdesigns.co.uk

The House of Weardowney



From left: Amy Wear and Gail Downey

Weardowney: A quick profile

In 1996, Amy was discovered at the Clothes Show by the same modelling agency that had Gail on its books from 1979-83.

Amy began knitting at a young age, having been taught by her grandmother, and it was always a hobby of hers, keeping her busy whilst waiting and travelling between modelling jobs.

Gail developed her knitwear skills between modelling and studying at Eastbourne Art College. She was spotted by John Galiano in one of her own knitted creations. This led to Gail working solely for Galiano and developing knitwear designs from 1983-1989.

The Weardowney Knitwear Get Up Boutique was opened on Ashbridge Street and their first catwalk show was held on February 14th 2004 at the Royal Institute of British Architects. A school of handcraftsmanship and a guesthouse followed and three years later, Weardowney, having been at the vanguard of a handcraft revival, published a book, *Weardowney Knit Couture*.

Michele Matheson meets the creative force behind the label

The London-based House of Weardowney encompasses a fashion house, the Get-up Boutique, a school of craftsmanship, a guesthouse, a biennial magazine, a converted public house and a home. It is the focus of a high fashion hand knit label founded by Gail Downey and Amy Wear in 2004. Gail and Amy met some years before when Amy was spotted as a 15 year-old schoolgirl by a modelling agency at the Clothes Show. As the agency already had Gail on their books, she was given the responsibility of looking after Amy and a close family relationship has developed since that time. As Gail says laughing, "We became friends and I

houses talking. Amy suggested to me 'Why don't you go into designing again? We could join forces and have a fashion show.'" Some years before, to fill in the gaps between and during modelling assignments and a brief spell as an actress, Gail had had taken up her knitting pins. Whilst knitting on one photographic shoot in 1989 she met a young John Galiano fresh from St Martin's College who asked her to become his knitwear designer. This she did for six years. His was a small company, just starting out and she says, "The brilliant thing about it was that you had to second guess where he might be going and because you were hand knitting, you didn't have the luxury of

Gail laughs, "We became friends and I got more than I bargained for as she just wouldn't go home and now has become one of the family!"

got more than I bargained for as she just wouldn't go home and now has become one of the family!"

When I visit the boutique in Marylebone, Amy is nine months pregnant with her second child and so leaves Gail to answer my questions. According to Gail, the idea of setting up the House of Weardowney just happened out of the blue one day as the result of a casual conversation. She explains, "We were sitting outside our adjacent

time to suddenly design and produce something." She would spend hours researching ideas and realized that knit is a very good mimic, being able to copy but also give its own interpretation of ideas and patterns found in other fabrics. She adds enthusiastically, "I also learned that you could shape on the body whilst knitting. John was hot on bias in his garments and I realized that the circular principle could be achieved in a variety of ways." That was really the starting point for her experiments in knitting.

Private credit crunch

On Valentine's Day in 2004 Weardowney held its first fashion show, reawakening Gail's love for design and utilizing Amy's knowledge of knitting and catwalk fashion. The label's first major success was a Target Shrug, a circular knit jacket hugging the body, which was widely copied both on the catwalk and on the High Street. Gail seems unperturbed at such a theft of ideas, accepting that as a normal part of the fashion industry. She says, "From my days at Galiano, copying was the norm in fashion." If that was the first success, the first difficulties were soon apparent. She explains, "We were in our own credit crunch with no overdraft and no funding." It seems that two young fashion designers starting their own label had no appeal whatsoever to the banks and so Gail and Amy had to think laterally, the guesthouse ►



Shop interior at Weardowney



Stocking Stitch Sweater from
Weardowney Knit Couture



Lurex vest from Weardowney Knit Couture

and the other activities came about as sources of income to keep the fledgling label afloat until it paid its way. Since then there has been a slow steady growth without heavy borrowings. Gail comments, "We hit the ground running and the company has grown organically depending on the demands put upon it." People coming to the boutique asked for knitting classes which were then provided. The boutique is housed in a large converted public house so people asked if they could stay, so the idea for a guest-house was born. Gail laughs, "People always seem to come to this building asking for something." The young woman who became the illustrator for 'Weardowney Knit Couture', a book published about the business which features patterns for some of the designs, simply walked through the door one day. And

since one of Weardowney's gamierit knitters was featured in an article in the 'Daily Mail', Amy and Gail have been besieged by email and phone by an army of volunteers who want to knit for the label including one in the US state of New Hampshire!

Fairtrade blackmail

Gail describes a 'wake-up call' early on which took the company back to its roots in a time of rapid expansion. Such was the success of the label that they were asked to produce a diffusion line for Top Shop. By the fourth season, orders had quadrupled and to ensure that the garments were still handmade, they had to be outsourced to a Fairtrade company in Bangla Desh. When the garments arrived, it was obvious that they were not handmade. Despite already having paid a deposit

of £3000, Weardowney had to send the order back as unacceptable. They were then threatened that if they did not pay for the whole order people would starve. Not willing to be placed in a situation of blackmail and thoroughly upset by the whole event, Weardowney severed ties with that company and have vowed not to venture down that path again. Gail comments, "We are happier knowing the ladies who knit for us, knowing the end user as well and gradually building up what we do." They now have a loyal customer base which includes Sienna Miller, Helena Christensen and Cheryl Cole.

Today they supply shops that have the same ethos that they do: L'Eclaireur in Paris, Mignon and Baycrews in Tokyo and they sell online. Visiting the Get-Up Boutique, home of Weardowney, is a total experience. Alongside the glorious Weardowney creations are Cesar Perini's quirky chandeliers made from recycled crystals which can be ordered and Jimmie Martin's customised furniture, jeans by Made in Heaven and bold jewellery by Loulou de

Gail jokes, "You know in your head what you want but you go in to a big yarn store and you just cannot find it so we dye yarn on the stove in a big jam pan!"

la Falaise, Yves Saint Laurent's muse and jewellery designer for thirty years. The Weardowney knitting kits are smartly boxed in vintage half hat boxes that are works of art in themselves and come in four skill levels: Beginner, Facile, Fiddly and Fiendish. There is a sampler kit which takes the beginner through five lessons, covering plain and purl stitches, lace and bias knitting. The end product is a scarf made up from samples of the various knit techniques. With Henry Conway, Gail has also put together a book to inspire people to 'do it for themselves' by teaching the principles of knitting. The patterns are based around seven ideas such as the medallion principle where regular increases can create a full circle design. Many centuries-old patterns exist for knitting or crocheting circular tablecloths and ideas for circular skirts can be based on those. Just as easily the increases for a circular skirt can be reversed to decreases to create a puff-ball skirt. Gail comments, "With knit, we are not necessarily mathematicians but we are looking at how you can work on the body in a 3D way as opposed to a flat way which is where the seamstress will come from, or a designer who works with cloth. There are other possibilities with

knit which is one of the things we absolutely love about it." From Gail's time with Galliano, she knows it is best to learn the rules of a craft first but true creativity comes with breaking them.

Alice in shrapnel

The current knit collection in the shop is entitled 'Alice in Shrapnel'. There are Schiaparelli shocking pinks and Chanel tweedy effects, lurex skirts and dresses, boleros with lace collars, Spencer-type tops, Pashmina wraps in a fine lace stitch, a starburst cardigan in chenille, a batwing empire line polo neck jumper in merino wool, a knit fur collared waistcoat with a laced back, a trapeze line Guernsey in lurex and wool and a sophisticated bias dress inspired by Jean Patou and Madame Grey. Where do the ideas come from? Gail says when she was in acting she was told never to look at whoever played a particular role before her so she tries not to be unduly influenced by the work of other designers. Perhaps there are enough inspiring ideas already in existence in the history of knitwear and fashion itself. Weardowney's favourite yarn is Lurex because of its drape. When knitted on big pins and washed with fabric conditioner its stiffness disappears and it behaves more like silk, shrinking to a body contour shape. The same technique can be applied successfully to chenille so that it handles like soft candlewick. Gail and Amy have resorted to dying their own yarns on site, frustrated at the lack of soft tints available commercially. Gail jokes, "You know in your head what you want but you go in to a big yarn store and you just cannot find it so we dye yarn on the stove in a big jam pan!" After much experimentation, they are achieving the subtle colour blends they want so that 98% of the last collection was home-dyed.

Weardowney stands for arts and crafts in

design. So beautiful are their knit creations that they belong to the realm of wearable art but the technical wizardry that is accomplished to make them establishes them squarely as craft. The two ideas used to be diametrically opposed, with craft as the poor relation despite the efforts of William Morris and the Arts and Crafts Movement. Apart from their collections, Weardowney are trying to raise the profile of craft in a variety of ways. Their School of Handcraftsmanship is expanding from just running knitting classes to offering tuition in a variety of textile and other crafts such as dyeing, customised clothing, mannequin making, embroidery or illustration. Young people are encouraged to come to Weardowney on work experience to learn the various skills of

the business such as pattern writing, charting, or knitwear design. In addition a book is planned to celebrate the history of the Craft Guilds and their relevance today, perhaps involving the Crafts Council in recognition of Craft Excellence and encouragement of modern-day apprenticeships. They have also started stocking rare handcraft publications and pamphlets such as those of the Peasant Workers' Guild and the Theatrical Wig Makers. Gail finds these pamphlets so appealing because they call upon ordinary folk to empower themselves

Lace knit hat

by taking action. Another planned book, 'Remake, Remodel: an artisan's approach to the home' is all about that, encouraging the next generation to look out for throw-aways that they can fashion into something useful that might even become a family heirloom. All crafts have a fascination but Gail's heart is in knitting. She says, "Knitting is a social activity. It is about sharing, that's why as a designer I love it. With knitting, you share what you know and if you are creative – why not? You are going to have another creative thought tomorrow." ●



Weardowney's top 5 knitting tips

1. When making a stocking stitch scarf, slip the first stitch and knit the last stitch on every row for a nice flat edge.
2. Use wine corks as needle stoppers; it saves picking up a load of lost stitches.
3. When knitting with a bamboo or 'slippy' yarn, put it in a small plastic band with an elastic band round the top (it stops the tangling).
4. Store an angora jumper in the fridge. It keeps it nice and fluffy!
5. Children's pins are great for smaller work, having the advantage also that you can knit on the bus or tube without bothering your neighbour!

Contact details

Weardowney

9A Ashbridge Street
London, NW8 8DH
Tel: 0207 7259594
Website: www.weardowney.com
Weardowney Knit Couture is published by Henry Conway and Gail Dowsey (Collins & Brown 2007)

READER OFFER

Readers can order a copy of *Weardowney Knit Couture* for only £17.00 including free UK p&p. Call 0870 787 4613 and quote reference CH1083.



"Knitting is a social activity. It is about sharing, that's why as a designer I love it. With knitting, you share what you know and if you are creative – why not? You are going to have another creative thought tomorrow."

National Student Textile Awards 2008

Emma Kennedy revisits the highlights of this year's awards at Alexandra Palace



Amongst the hustle and bustle and sheer retail heaven that was the Knitting and Stitching Show at Alexandra Palace, the Student Showcase stands out as an area of true original talent.

The Student awards were launched five years ago as a joint venture between the UKHKA and Knitting magazine as a way of recognising new talent and giving the students a platform in a very public arena in which to exhibit their work.

In January each year, textile courses throughout the UK are invited to ask all students to enter this competition and as the entries flow in, a date is set for Sandy Black (Professor of Fashion and Textile Design, London College of Fashion) Erika Knight, Chris Kingdom (UKHKA) and myself to select the finalists to take part in the exhibitions at the Knitting and Stitching shows.

Unfortunately, this year I was unable to attend this first round of judging, and was replaced by deputy editor, Emma Whittaker, who enthused

about the high standard of entries. A final shortlist was drawn up and at this first meeting, it was decided that the criteria for judging was to change slightly from previous years and new categories were introduced as opposed to the previous years' first, second and third prizes.



**Melanie Bond,
overall Student
Textile winner**

Melanie, a mature student from Winchester School of Art, created a collection of knitwear for girls inspired by the coronation of Queen Elizabeth II. Possibly

the most commercial of the student awards, Melanie has already been commissioned for projects by Craig Carruthers of Just London fame, Susan Crawford, Editor of *knitknitwoven* and, most excitingly, Knitting magazine (issue 62, April 2008).

"I knew I wanted to do a knitwear collection for girls. I am a bit of a muggle and when I came across a beautiful biscuit tin commemorating the coronation of Queen Elizabeth II, I just loved the colours. I then started to collect other coronation memorabilia and was fascinated by journals and newspapers, and in particular was struck by the naive enthusiasm for the event and the way that

I knew I wanted to do a knitwear collection for girls.

I wanted a collection that captured the naive enthusiasm for the event, but that still had contemporary appeal.

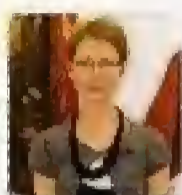
children were involved in the celebrations," says Melanie. "There was also a wealth of special knitting patterns designed for the coronation. I have a friend who very kindly allowed me access to her collection of historical patterns and we found some great children's coronation patterns. In the 1950's, life seemed less complicated and children's clothes reflected this. I wanted a collection that captured the naive enthusiasm for the event, but that still had contemporary appeal."

Melanie, in the short time since graduating, has already started commercial projects and has already recruited knitters for her commissions, allowing her to concentrate on designing.



Melanie Bond's Coronation collection

My inspiration for this body of work came from an investigation of basketry, with a focus on both weave and three-dimensional basket structures



Emma Faulkner, winner of the fashion category

Emma first heard about the competition from her tutor at the University of Brighton's Fashion Textile degree course from which she graduated in 2008 with a First Class Honours. She set about designing her winning collection. Having not learnt the basics of knitting until her first year of college, she didn't truly discover the craft until her work experience with Weardowney (see p48) where she was encouraged to play with the medium, which greatly influenced her contemporary approach to knitting.

"My inspiration for this body of work came from an investigation of basketry, with a focus on both weave and three-dimensional basket structures, which informed the design of my garments," says Emma. The result is a strong collection of highly fashionable designs with a strong emphasis on circular armour-like shapes.

With the exhibition behind her, Emma is looking to gain industrial experience in fashion knitwear design before ultimately embarking on creating her own collection.

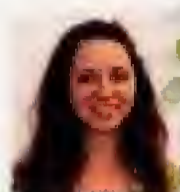


PHOTOGRAPHY BY CLARE KEEFER



Emma Faulkner's winning collection

With a long-term commitment to recycling, it has become a recurring theme throughout her work. "It is something that has always played an important role in all aspects of my life"



Laura Baxendale, winner of the 3D Installation prize

A simple flower made of hundreds of smaller ones crept up the wall at the back of the exhibition. Delicate in both colour and form, Laura Baxendale's piece stood out, least of all for its sheer originality. With a long-term commitment to recycling, it has become a recurring theme throughout her work. "It is something that has always played an important role in all aspects of my life, so it was natural to continue with this theme in my knitting and jewellery designs," says Laura, who graduated from the University of Derby. Her winning flower installation was handmade by crocheting recycled carrier bags, bin liners and hazard tape. The flower centres were hand constructed using recycled balloons, lids,

knitted liners and wire.

"The flowers and leaves that form the basis of my work are photodegradable and naturally compostable; so will deteriorate with time as a reflection of the impact of wastefulness which modern day life has upon the environment," she explains.

Having already successfully showcased her work in several exhibitions and craft



fairs, including the Islington Design Fair, Laura plans to continue creating 'wearable art' and hopes to be able to set up and run her own business one day, but for now, making and selling is a part-time thing that she really loves.



Noriko Sowano, winner of the hand knitting category

35-year-old Noriko from Japan graduated this year from Central St. Martins Fashion Knitwear course. Apart from her degree show in the summer 2008, Alexander Palace was the first time she has exhibited her work. Her collection of dresses showed off her highly proficient skills, combining hand knitting and crochet, both of which she studied prior to her degree at the Vogue Craft School in Japan. Despite receiving an overwhelmingly positive response to her collection of hand knitted garments and winning first place in the category, Noriko remains cautious about her future. Ultimately she would like her own label, but feels it will be tough to finance and launch immediately, so she is concentrating on gaining commercial experience by finding work for an

established designer or knitwear company.



Noriko Sowano's show dress



Laura's winning flower



The ethos of the collection was to bring back the innocence of children's clothing. Current trends are leading children to be influenced by adult fashions and leading to them dressing as 'mini adults'.

KATHRYN BLACKWELL
Heriot-Watt Edinburgh



This collection of accessories and products for the home draws inspiration from buses, in particular the upholstery fabric used on public transport, known as moquette.

CHLOE WHALE
Winchester School of Art

My collection, which is inspired by Romeo and Juliet – the collection reflects the attraction between two people and the hatred that can surround them & rip them apart.

LINSEY WRIGHT
Heriot-Watt Edinburgh



Cool Britannia

Throughout the duration of this year's Knitting and Stitching Show, I witnessed hundreds of visitors taking time out to view the diverse body of work in the Student Showcase. Eavesdropping on various conversations, the common response was consistently one of high praise and often surprise at the realization that student work, whilst extremely original, is a far cry from the usual preconception of unwearable, experimental pieces. Students are now encouraged to understand the importance and value of taking a more commercial approach when designing and this was certainly reflected.

My lasting feeling was one of pride. As a country we are still producing students whose work not only stands up in a commercial environment, but positively shines out whilst maintaining the quirky 'Cool Britannia' feel we are renowned for.

To view all the finalists work visit www.ukhandknitting.com



A replica Marc Jacobs Stam handbag. A nod to appropriation art, my knitted version questions ideas of authenticity and originality, as well as being a 'tongue-in-cheek' comment on the ascendancy of the designer handbag to almost art-object status.

CHLOE BURROW
Central Saint Martins



My inspiration has been butterfly life, which is reflected in this collection.

JU YOUNG DU
Central Saint Martins



My inspiration comes from a recent trip to Japan. I spent time in Tokyo absorbing their incredible youth culture and fashion sense.

It is this playful and dynamic energy that I recreate into youthful, fun knitwear.

ERIN MCINTYRE
Duncan of Jordanstone College of Art

Spotty cushion

by Tina Barrett

We have finally arrived at the part of this series which deals with Colour Knitting or to use the technical term 'Intarsia.'

I have spoken to many new and experienced knitters over the years who say they never tackle colour knitting because it is too tricky and they are seldom happy with the results. And at first glance, Intarsia can look complicated and fiddly but I can assure you, it can be a very straightforward and satisfying process provided you make the time to get a little bit organised at the outset.

Many crafters love counted cross stitch and some of the principals used here can be applied to Intarsia knitting. In counted cross stitch, the first process is to study the chart and then sort and organise your coloured threads. This is also the best way to approach colour knitting. First study the chart. It works in a very similar way to cross stitch. One square equals one stitch and one row of squares equals one row of knitting. Begin at Row 1 and work from Right to Left. This is the Right side of the work and will be a knit row. For Row 2 and all even rows, work the chart in the opposite direction (i.e. from left to right and work a purl stitch because this will be the wrong side of your work and all intarsia is worked in stocking stitch).

If you study each row of the chart, you will see you need to change colour several times along it. In order to avoid massive tangles between all the different coloured yarns, you will need to use

separate bobbins of yarn for each isolated area of colour. Using whole balls can result in messy tangles. Bobbins are smaller and hang at the back of the work out of the way. You can buy bobbins especially for colour knitting from your local yarn store, or alternatively you can wrap your yarn around small squares of cut card.

Now beginning with Row 1, work your way along the row and when you need to change colours mid row, join a new bobbin but make sure you twist the old and new yarns together at the back of your work to join the blocks of colour properly and to avoid holes. Now all your bobbins are attached, continue to work through the chart, still twisting the yarns at the colour change to keep hole free. A good tip here to stop you losing your place in the chart is to invest in a chart ruler which can be bought fairly cheaply from your yarn store. It clips onto your chart and can be pushed up the chart as you complete each row.

So now you are making progress, but don't worry if your work doesn't look perfect at this stage. When you have finished the piece, weave in the ends carefully at the back with a tapestry needle and press lightly under a damp cloth easing any distorted stitches back into line. You will find this makes all the difference and can transform the neatness of your colour knitting.

So now you know the principals behind Intarsia, you can get on with this pretty Spot Cushion and remember we would love to see the finished results.

This month Oz Roberts' Easy Series

I'm what you would call a basic knitter – I can do round necks, v-necks, raglan sleeves and set in sleeves – and that's about it. So while the actual structure of the cushion cover was no problem, I was a bit daunted by the spots – something I'd never attempted before. But, having done it, I'm amazed at how simple it all is. Once I'd read the instructions (which are very clear) and figured it out in my head, I was away – although I have to admit that I got in a bit of a tangle with the two balls of wool and should have followed the instructions better on that score. I will next time.

I really feel as though I've made a giant leap forward in my knitting, having completed the cushion cover, and I'm keen to have a go at other things that involve working from a chart, now that I know how simple it is.

Introducing colour



1. Twist or knot the old and new yarns together at the back of your work to join the blocks of colour properly and avoid holes.



2. Following the pattern knit new stitches in the new colour yarn.



3. Before returning to original yarn twist the two yarns around each other as shown.



4. On the reverse side the original colour is carried across the back of your work.



5. By working thus you will avoid creating holes where the two colours join.





Quick knit starter project: Colour knitting

MATERIALS

Sublime Extra Fine Merino Wool

3 x 50g balls in shade Taffeta

1 x 50g balls in shade Alabaster

1 x 50g balls in shade Girie

3.25mm needles and 4mm needles

Press stud

TENSION

22 sts x 28 rows over 4in 10cm using 4mm needles and stocking stitch

UPPER FLAP

Using 3.25mm needles, CO 88s using Alabaster. Change to Girie and work in rib for 2in (5cm) as folls:

Row 1: (k2,p2) rep bracket seq to end.

Rep this row. **

Change to 4mm needles and Taffeta and work in stocking stitch until Upper Flap measures 12in (30.5cm) ending on WS row.

Cast off.

LOWER FLAP

Work as for upper flap to **.

Change to 4mm needles and Taffeta and work in stocking stitch until Lower Flap measures 6in 15cm ending on a WS row. Cast off.

FRONT

Using 4mm needles and CO 88s in Taffeta.

Begin working from R1 of chart. Work through it until you have completed R28.

Then work the complete chart from R1-28, three more times. Cast off.

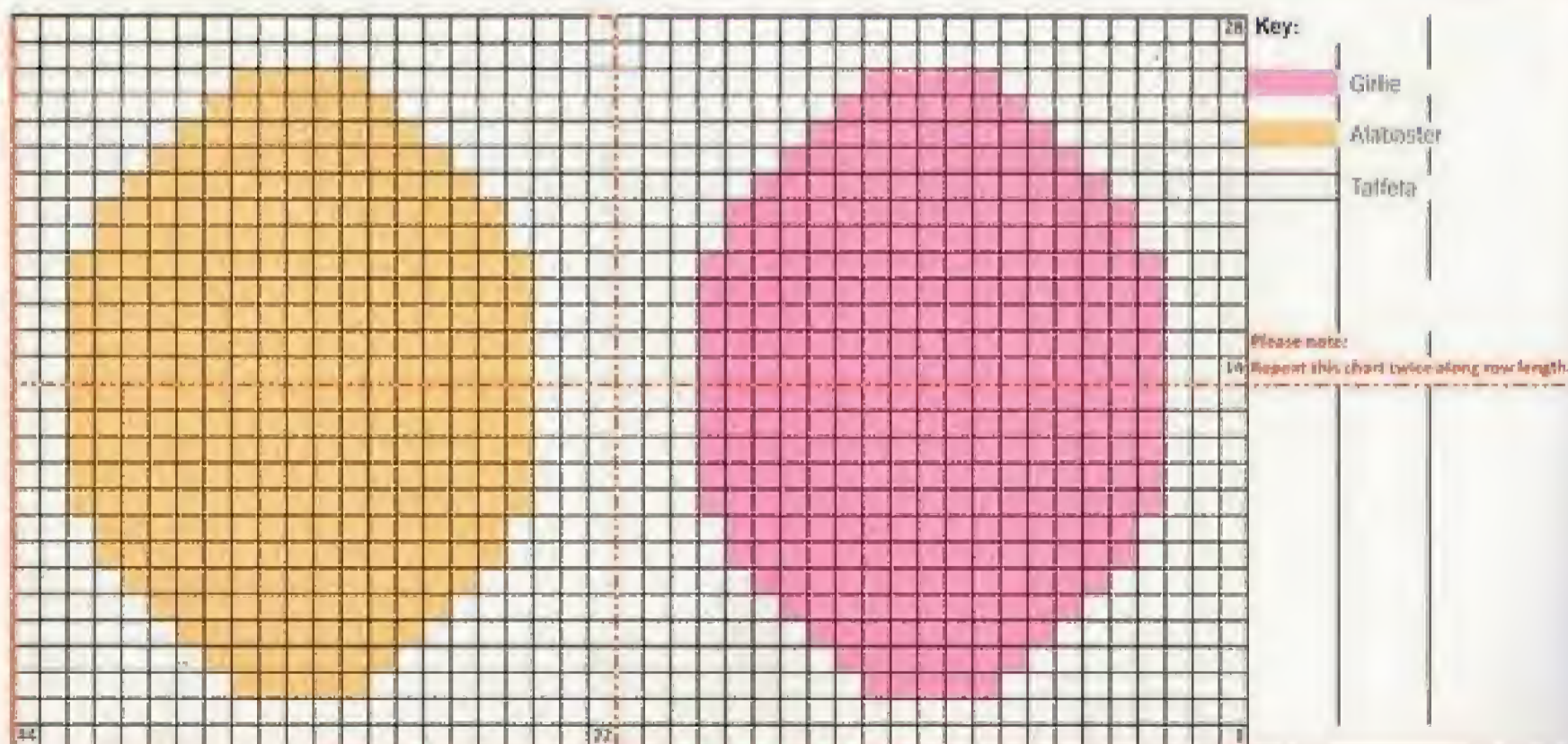
MAKING UP

Do in loose yarn ends and press pieces lightly. Overlap the ribbed edges of the upper and lower flaps and sew each side seam from where rib begins and ends.

Place front and back pieces together RS facing and pin and sew all four seams. Turn RS out and sew a press stud to centre of ribbed overlaps. Insert cushion and fasten popper. ●



SPOTTY CUSHION CHART 44 sts x 28 rows



COMPETITION

Design a Tea Cosy

The winner will have their pattern published by Knitting magazine/GMC Publications with you as the named designer and will receive £100 for their published pattern

You may remember back in issue 25, we ran a competition for you to design a tea cosy. The entries flowed in (excuse the pun) and we were inundated with a fabulous collection of entries, some of which actually went on to feature in a book of the same title!

Last month we urged you to get your needles out and designing hats on for our Cafetiere competition. This month we are going back to the very popular Tea Cosy. To keep it simple we want all patterns to be designed for a standard six-cup tea pot. With its simple shape you really can allow your imagination to run wild on a small scale! So why stop at a single entry?

Pictured here are some of the winning entries from last year's competition that were featured in the GMC published book *Tea Cosies*.

Prizes

Each successful entrant will receive a cash prize of £25 per design plus a selection of knitting books.

- 1ST PRIZE will receive £100 plus a selection of knitting books
- 2ND PRIZE will receive £60 plus a selection of knitting books
- 3RD PRIZE will receive £40 plus a selection of knitting books

How to enter

1. Design a cosy to fit a standard six-cup tea pot.
2. It must be your own original design, not copied from an existing printed pattern.
3. You may knit or crochet, or both, using any stitch pattern.
4. Type out, preferably in Word (or clearly write) the pattern, measurement chart and stitch diagram if necessary.
5. Use up-to-date yarn to make the tea cosy.
6. Your design must be a working tea cosy, so it may well be double knitted, ribbed or lined for insulation.
7. Staple your ball band(s) and a shippet of each yarn used to the written pattern.
8. Put your name, address, email and phone number on the pattern and also pin to the tea cosy itself.
9. Post your completed entry to: **Tea Cosy Competition, Knitting Magazine, GMC Publications, 86 High Street, Lewes, East Sussex, BN7 1XN.**
10. The competition closes on **9 February 2009.**

Normal GMC Publications competition rules apply. Employees of GMC Publications Ltd are not eligible to enter. Entries are sent at your own risk and no responsibility can be accepted for loss or damage of your entry in transit. Your entry constitutes the property of GMC Publications Ltd and by entering you are granting GMC Publications Ltd permission to publish a photo of your design and the pattern. Only successful entrants will be contacted. If you haven't heard anything by 28 February 2009 we regret that you were not one of our winners this time. The editor's decision is final and no correspondence will be entered into.



Gallery garment techniques

GINA ALTON'S GUIDE TO STITCHES USED IN THIS MONTH'S GALLERY

HOODED JACKET – FLARED-TO-FITTED: USING CABLE SHAPING

Pattern page 66



This garment incorporates a clever use of stitch manipulation to create a flared, then fitted, shape – putting a modern twist into classic aran patterning.

The herringbone cable starts as a 16-stitch x 12-row repeat, but narrows and shortens as the piece progresses. Meanwhile, both the 4-stitch cable and reverse stocking stitch panels to each side remain constant. Finally, the bodice is worked in a fisher-knit style rib.

One ball projects

If you have any yarn left over from this or any other projects in knitting send us your stash busting ideas for one ball projects for your chance to win a copy of *Kaffe Knits Again*.



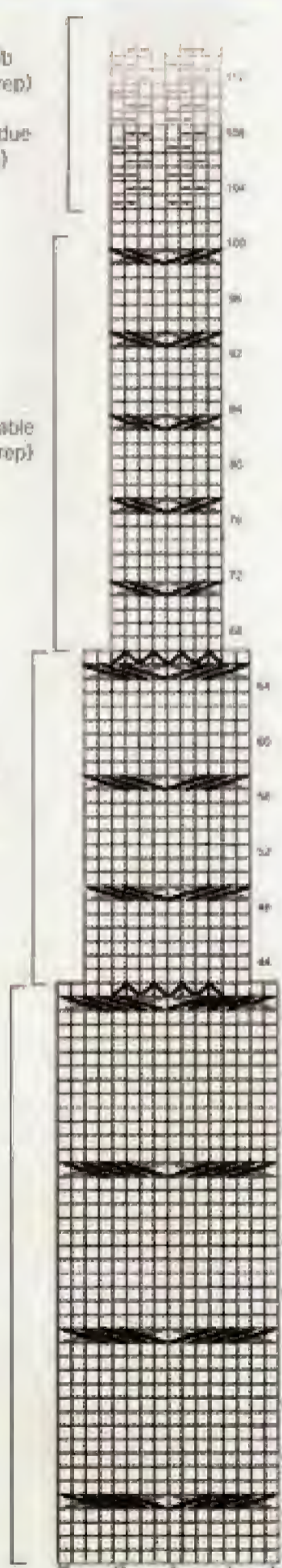
Fisher-knit rib
(4 sts x 2 row rep)

(Area shaded due to repetition)

Herringbone cable
(8 sts x 6 row rep)

Herringbone cable
(12 sts x 8 row rep)

Herringbone cable
(16 sts x 12 row rep)



KEY FOR CABLE CHART

- C4F (Cable 4 forward)
- C4B (Cable 4 back)
- C6F (Cable 6 forward)
- C6B (Cable 6 back)
- C8F (Cable 8 forward)
- C8B (Cable 8 back)
- K on RS, p on WS
- P on RS, k on WS
- P2tog (WS)

Special Techniques

Each month Gina Alton will explain tricky techniques from patterns featured in that month's gallery. However, if you have a specific technique you would like illustrated or explained, contact Gina at:

Techniques, Knitting Magazine, 86 High Street, Lewes, East Sussex, BN7 1XN

CABLE CAPE AND MUFF – WANDERING CABLES: KNITTING PLAITS (BRAIDS)

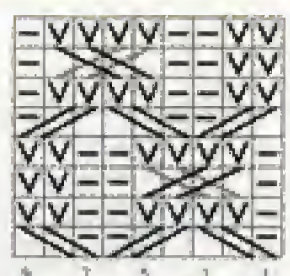
Pattern page 65



If you're new to knitting plaits, this is a great project to begin with. The chunky yarn and great big 10mm needles mean that it is not only fast to knit, but easy to see what you're doing because the stitches are huge. An added bonus is that this Como yarn is dreamily soft and with 10% cashmere both a joy to knit with and to wear.

I call these 'wandering cables' because they go this way and that. It can be hard to keep track of which cable is supposed to go in which direction at which time, so I've drawn you a stitch chart to help you along. Once the pattern is established (where it says 'cant in plait') you may find it easier to follow the chart rather than the pattern text.

STITCH PATTERN CHART



Key:

- T3F (Twist 3 forward)
- T3B (Twist 3 back)
- C4F (Cable 4 forward)
- C4B (Cable 4 back)
- K on RS, p on WS
- P on RS, k on WS



T3F (Twist 3 forward) You are twisting 3 sts: the 2 k sts go 'forward', in the direction of the knitting – right to left, and the p st goes 'back'.



T3B (Twist 3 back) You are twisting 3 sts: the 2 k sts go 'back', in the opposite direction of the knitting – left to right, and the p st goes 'forward'.



C4F (Cable 4 forward) You are cabling 4 sts: the 2 k sts going 'over' go 'forward', in the direction of the knitting – right to left, and the other 2 k sts go 'back'.



C4B (Cable 4 back) You are cabling 4 sts: the 2 k sts going 'over' go 'back', in the opposite direction of the knitting – left to right, and the other 2 k sts go 'forward'.

VINTAGE JACKET – PARTIAL ROWS: SHAPING A COLLAR

Pattern page 70



This vintage-style jacket has a shaped collar using partial rows, a technique that works particularly well in moss stitch. For partial-row knitting: you literally just work part of the row and then turn around and carry on with the next row – leaving certain stitches unworked completely.

To illustrate this technique, I have drawn a stitch chart (in the smallest size, 81cm). The grey areas represent unworked stitches, i.e. the

'absence' of stitches. NB For the other (larger) sizes you will of course have more stitches in each of the 3 sections.

Moss stitch collar (smallest size - 81cm)

Moss stitch Unworked stitches



30 cast-on stitches

27 stitches (knitted on front stitches remaining on center back)

30 cast-on stitches



This is the finished shape of the collar. The very centre of the work is the longest bit, since that is where all of the stitches are worked on every row. The ends are shorter, since that is where there have been progressively-increasing numbers of unworked stitches.



The final result is a collar with a higher bit at the back of the neck where more stitches were worked (to allow for where it folds double), and shorter ends reflecting the unworked portions of the knitting. Voila! A cozy collar.

Your patterns start here



Bambridge tunic by Marie Wallin

Main page 18

SIZES

To fit: S(M;L;XL)

To fit bust: 81-86(91-97;102-107;112-117)cm
32-34(36-38;40-42;44-46)in

Actual measurement:

(flat) 168(178;189;201)cm 66(70;74;79)in

Length: 72(74;76;78)cm (28.5(29;30;30.5)in)

Figures in square brackets refer to larger sizes,
where there is only one set of figures this applies
to all sizes.

YOU WILL NEED

Rowan Purelife British Wool.

100% wool (110m per 100g)

11(12;13;14) x 100g balls in 95-4 Grey Suffolk.

Pair each of 6mm and 7mm knitting needles.

1 x 6mm circular needle

Cable needle

Stitch holders

Note: Yarn amounts given are based on average
requirements and are approximate.

TENSION

17 sts and 18 rows to 10cm (4in) over patt using
7mm needles. Use larger or smaller needles if
necessary to obtain correct tension.

ABBREVIATIONS

C3B = slip next st onto cable needle and leave
at back of work, k2, then k1 from cable needle.

C3F = slip next 2 sts onto cable needle and
leave at front of work, k1, then k2 from cable
needle.

C4B = slip next 2 sts onto cable needle and
leave at back of work, k2, then k2 from cable
needle.

Cr3L = slip next 2 sts onto cable needle and
leave at front of work, p1, then k2 from cable
needle.

Cr3R = slip next st onto cable needle and leave
at back of work, k2, then p1 from cable needle.

FOR MORE ABBREVIATIONS SEE PAGE 84

BACK AND FRONT

Work 2 pieces alike.

Using 6mm needles, cast on 98(106;110;118)
sts.

Row 1: (RS) p2, *k2, p2, rep from * to end.

Row 2: k2, *p2, k2, rep from * to end.

These 2 rows form rib. Work in rib for a further
5 rows, ending with WS facing for next row.

Row 8: (WS) Rib 0(4;4;5), (rib 2(2;1;1), m1,
rib 3, m1, rib 2) 14(14;17;18) times, rib to end.

126(134;144;154) sts.

Change to 7mm needles. Beg and ending
rows as indicated and rep the 28 row patt rep
throughout, cont in patt from chart as folls:
Cont straight until work measures 23(24;25;26)
cm (9(9.5;10;10)in), ending with RS facing for
next row. Note patt row.

SHAPE BELT OPENINGS

Next row: (RS) Patt 43(45;48;51) sts and turn.
Work a further 4 rows on these sts only for first
side section, ending with WS facing for next row.
Break yarn and leave sts on a holder.

With RS facing, rejoin yarn to rem sts, patt
(from noted row) centre 40(44;48;52) sts and
turn. Work a further 4 rows on these sts only for
centre section, ending with WS facing for next
row. Break yarn and leave sts on a holder.

With RS facing, rejoin yarn to rem sts, patt (from
noted row) to end. 43(45;48;51) sts.

Work a further 4 rows on these sts only for
second side section, ending with WS facing for
next row.

JOIN SECTIONS

Next row: (WS) Patt 43(45;48;51) sts of second
side section, patt 40(44;48;52) sts of centre
section, then patt 43(45;48;51) sts of first side

section. 126[134:144:154] sts.

Cont straight until work measures 70[72:74:76] cm (27.5[28.5:29:30]in), ending with RS facing for next row.

SHAPE SHOULDERS

Cast off 22[24:26:28] sts at beg of next 2 rows, then 22[24:26:29] sts at beg of foll 2 rows. Cont in patt on rem 38[38:40:40] sts only (for funnel neck) for a further 10 rows, ending with RS facing for next row. Cast off in patt.

INTERIM FINISHING

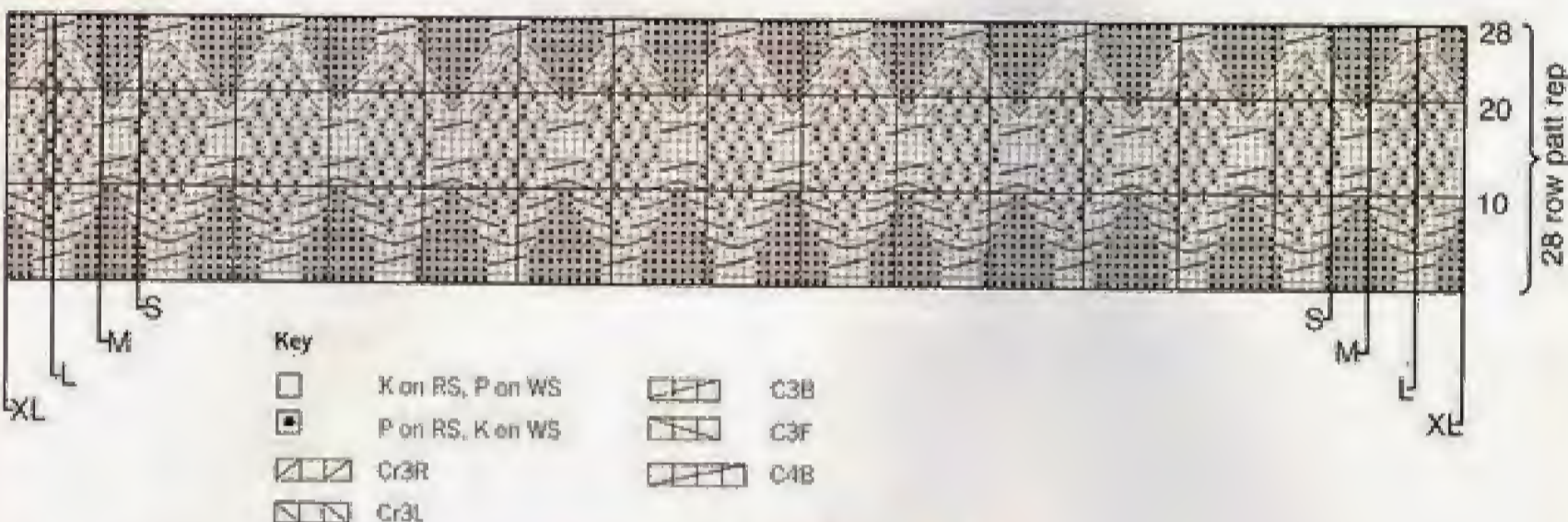
Press as given on ball band. Join R shoulder and funnel neck seam using backstitch, or mattress stitch if preferred.

NECKBAND

With RS facing and using 6mm needles, pick up and knit 29[29:31:31] sts from front, then 29[29:31:31] sts from back, 58[58:62:62] sts. Beg with row 1, work in rib as given for back and front for 4 rows, ending with WS facing for next row. Cast off in rib (on WS).

Join L, shoulder, funnel neck and neckband seam.

Pattern chart



Cable cape and muff
by Sian Brown

Main page 19

SIZE

To fit bust: S(M:L)

Width at lower edge: 60[65:70]cm
(23.75[25.5:27.5]in)

Length to shoulder: 45cm (17.75in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Debbie Bliss Como 90% wool 10% cashmere
(approx 42m per 50g)

SIDE BORDERS

Work both alike:

With RS facing and using 6mm circular needle, beg and ending at cast-on edges, pick up and knit 125[129:131:135] sts up one row-end edge to shoulder seam, then 125[129:131:135] sts down next row-end edge to cast-on edge. 250[258:262:270] sts.

Beg with row 1, work in rib as given for back and front for 8 rows, ending with WS facing for next row.

Cast off in rib (on WS).

Block and finish as given on ball band; joining pick-up rows of side borders for first 23[24:25:26]cm (9[9.5:10:10]in), measuring up from lower edges, to form side seams.

BELT

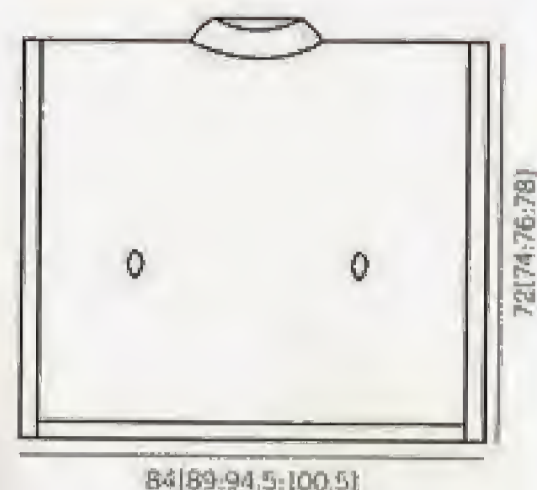
Using 6mm needles cast on 8 sts.

Row 1: (RS) (K2, p2) twice.

Rep this row until belt measures

120[130:140:150]cm, (47[51:55:59]in) ending with RS facing for next row. Cast off in rib.

MEASUREMENT DIAGRAM
All measurements are in cm



TENSION

10 sts and 15 rows to 10cm over st st using 10mm needles
Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

CN = Cable needle

T3F = slip next 2 sts onto CN and leave at front of work, p1, then k2 from CN

T3B = slip next st onto CN and leave at back of work, k2, then p1 from CN

C4F = slip next 2 sts onto CN and leave at front of work, k2, then k2 from CN

C4B = slip next 2 sts onto CN and leave at back of work, k2, then k2 from CN

CAPE

Using 10mm circular needle cast on 124[138:152] sts.

Work back and forth (not in rounds).

Row 1: (WS) K9, p8, * k6, p8;

rep from * to last 9 sts, k9.

Row 2: K3, * p6, k4, m1, k4; rep from * to last 9 sts, p6, k3. 132[147:162] sts.

Row 3: K10, p4, k2, p2, * k6, k1, p4, k2, p2; rep from * to last 9 sts, k9.

Cont in patt.

Row 1: (RS) K3, * p6, T3F, T3B, T3F; rep from * to last 9 sts, p6, k3.

Row 2: K9, p2, k2, p4, k1, * k6, p2, k2, p4, k1; rep from * to last 9 sts, k9.

Row 3: K3, * p7, C4B, p2, k2; rep from * to last 9 sts, p6, k3.

Row 4: As 2nd row.

Row 5: K3, * p6, T3B, T3F, T3B; rep from * to last 9 sts, p6, k3.

Row 6: K10, p4, k2, p2, * k6, k1, p4, k2, p2; rep from * to last 9 sts, k9.

Row 7: K3, * p6, k2, p2, C4F, p1; rep from * to last 9 sts, p6, k3.

Row 8: K10, p4, k2, p2, * k6, k1, p4, k2, p2; rep from * to last 9 sts, k9.

These 8 rows form the patt with g-st edging.

Cont in patt until work measures 19cm (7.5in) from cast on edge, ending with a WS row.

Dec row: K3, * p2, p2tog, p2, patt 9; rep from * to last 9 sts, p2, p2tog, p2, k3. 123[137:151] sts.

Next row: K8, patt 9, * k5, patt 9; rep from * to last 8 sts, k8.

Cont in patt until work measures 27cm (10.5in) from cast on edge, ending with a WS row.

Dec row: K3, * p1, p2tog, p2, patt 9; rep from * to last 8 sts, p1, p2tog, p2, k3. 114[127:140] sts.

Next row: K7, patt 9, * k4, patt 9; rep from * to last 7 sts, k7.

Cont in patt until work measures 34cm (13.5in) from cast on edge, ending with a WS row.

Dec row: K3, * p1, p2tog, p1, patt 9; rep from * to last 7 sts, p1, p2tog, p1, k3. 105[117:129] sts.

Next row: K5, patt 9, * k3, patt 9;

rep from * to last 6 sts, k5.

Cont in patt until work measures 40cm (15.75in) from cast on edge, ending with a WS row.

Dec row: K3, * p2tog, p1, patt 9; rep from * to last 6 sts, p2tog, p1, k3. 96[107:118] sts.

Next row: K5, patt 9, * k2, patt 9; rep from * to last 5 sts, k5.

Cont in patt until work measures 45cm (17.75in) from cast on edge, ending with a WS row.

Dec row: K3, * p2tog, patt 9; rep from * to last 5 sts, p2tog, k3. 87[97:107] sts.

Next row: K4, p0[1:3]; p2tog, (p2, p2tog, p1, p2tog) 11[12:13] times, p0[2:3], k4. 64[72:80] sts.

Change to 8mm circular needle.

Next row: K5, * p2, k2; rep from * to last 7 sts, p2, k5.

Next row: K3, * p2, k2; rep from * to last 5 sts, p2, k3.

These 2 rows form the rib with g-st edgings.

Buttonhole row: K2, k2tog, yf, patt to end.

Work a further 5 rows.

Cast off 6 sts at beg of next 2 rows.

52[60:68] sts.

Change to 10mm circular needle.

Cont in rib with g-st edgings for a further 6cm.

Cast off in patt.

MUFF

With 10mm circular needle cast on 40 sts.

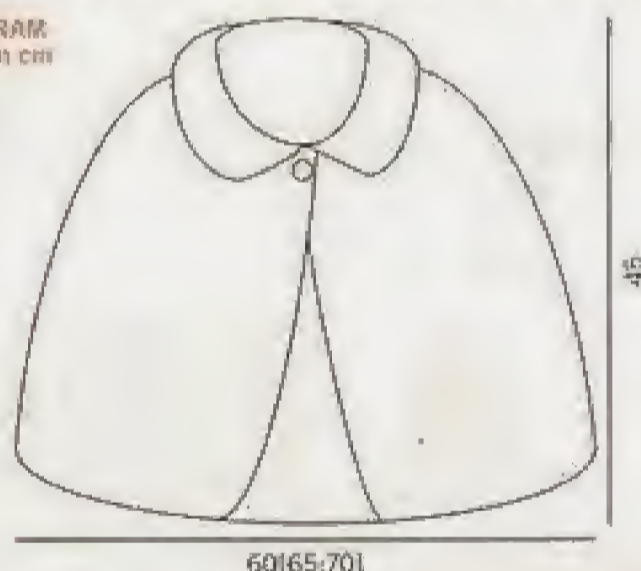
Work back and forth (not in rounds).

Row 1: (WS) K4, * p8, k4; rep from * to end.

Row 2: P4, * k4, m1, k4, p4; rep from * to end.

MEASUREMENT DIAGRAM

All measurements are in cm



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SIZES

To fit: S[M:L:XL]

Actual measurement: 100[110:120:130]cm
(39.25[43.25:47.25:51.25]in)

Length to shoulder: 73[75:77:79]cm
(28.75[29.5:30.25:31]in)

Sleeve length: 42[43:44:45]cm
(16.5[17:17.25:17.75]in)

43 sts.

Row 3: K4, * k1, p4, k2, p2, k4; rep from * to end.

Cont in patt.

Row 1: (RS) P4, * T3F, T3B, T3F, p4; rep from * to end.

Row 2: K4, * p2, k2, p4, k5; rep from * ending last rep k4.

Row 3: P5, * C4B, p2, k2, p5; rep from * ending last rep p4.

Row 4: As row 2.

Row 5: P4, * T3B, T3F, T3B, p4; rep from * to end.

Row 6: K5, * p4, k2, p2, k5; rep from * ending last rep k4.

Row 7: P4, * k2, p2, C4F, p5; rep from * ending last rep p4.

Row 8: K5, * p4, k2, p2, k5; rep from * ending last rep k4.

These 8 rows form the patt.

Cont in patt until Muff measures 25cm (10in) from cast on edge, ending with a WS row.

Dec row: P4, * k5, k2tog, k6, p4; rep from * to end. 40 sts.

Next row: K4, * p8, k4; rep from * to end. Cast off in patt.

TO FINISH OFF

CAPE

Sew on button.

MUFF

Join seam. Make a twisted cord approx 80cm (32in) long. Attach to muff.

Hooded jacket by Sian Brown

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Bergère de France Alaska aran 50% worsted wool 50% acrylic (approx 55m per 50g) 26(28:29:31) x 50g balls 233.811 Agneau 1 pair each 5mm and 5.5mm needles.

Cable needle

4 x buttons

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

15 sts and 20 rows to 10cm over st st using 5.5mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

C4,6,8B = slip next 2,3,4 sts on a cable needle and hold at back of work, k2,3,4 then k2,3,4 from cable needle.

C4,6,8F = slip next 2,3,4 sts on a cable needle and hold at front of work, k2,3,4 then k2,3,4 from cable needle.

FOR MORE ABBREVIATIONS SEE PAGE 84

BACK

Using 5mm needles cast on

100(108:116:124) sts.

K 4 rows.

Inc row: K15(17:19:21), * m1, k14, m1, k14(16:18:20); rep from * once more, m1, k14, m1, k15(17:19:21). 106(114:122:130) sts.

Change to 5.5mm needles.

Cont in patt.

Row 1: (RS) P6(7:8:9), * k4, p5(6:7:8), k16, p5(6:7:8); rep from * twice more, k4, p6(7:8:9).

Row 2: K6(7:8:9), * p4, k5(6:7:8), p16, k5(6:7:8); rep from * twice more, p4, k6(7:8:9).

Rows 3-4: As rows 1-2.

Row 5: P6(7:8:9), * C4F, p5(6:7:8), C8B, C8F, p5(6:7:8); rep from * twice more, C4F, p6(7:8:9).

Row 6: As row 2.

Rows 7-10: Rep rows 1-2 twice more.

Row 11: P6(7:8:9), * C4F, p5(6:7:8), k16, p5(6:7:8); rep from * twice more, C4F, p6(7:8:9).

Row 12: As row 2.

These 12 rows form the cable panels.

Work a further 29 rows, ending with a row 5.

Row 42: (Dec row) K6(7:8:9), * p4, k5(6:7:8), p4, (p2 tog) 4 times, p4, k5(6:7:8); rep from * twice more, p4, k6(7:8:9). 94(102:110:118) sts. Keeping continuity of 4 st cable, cont in patt.

Row 43: P6(7:8:9), * patt 4, p5(6:7:8), k12, p5(6:7:8); rep from * twice more, patt 4, p6(7:8:9).

Row 44: K6(7:8:9), * p4, k5(6:7:8), p12, k5(6:7:8); rep from * twice more, p4, k6(7:8:9).

Rows 45-48: Rep rows 43-44 twice more.

Row 49: P6(7:8:9), * patt 4, p5(6:7:8), C6B, C6F, p5(6:7:8); rep from * twice more, patt 4, p6(7:8:9).

Row 50: As row 44.

These 8 rows form the 12 st cable.

Work a further 15 rows, ending with row 49.

Row 66: (Dec row) K5(6:7:8), * p4, k5(6:7:8), p2, (p2 tog) 4 times, p2, k5(6:7:8); rep from * twice more, p4, k6(7:8:9). 82(90:98:106) sts.

Keeping continuity of 4 st cable, cont in patt.

Row 67: P6(7:8:9), * patt 4, p5(6:7:8), k8, p5(6:7:8); rep from * twice more, patt 4, p6(7:8:9).

Row 68: K6(7:8:9), * p4, k5(6:7:8), p8, k5(6:7:8); rep from * twice more, p4, k6(7:8:9).

Rows 69-70: As rows 67-68.

Row 71: P6(7:8:9), * patt 4, p5(6:7:8), C4B, C4F, p5(6:7:8); rep from * twice more, patt 4, p6(7:8:9).

Row 72: As row 68.

Rep the last 6 rows until back measures 43cm (17in) from cast on edge, ending with a WS row and dec 7 sts evenly across last row.

75(83:91:99) sts.

Cont in rib patt.

Row 1: * P2, k2; rep from * to last 3 sts, p2, k1.

Row 2: K2, * p2, k2; rep from * to last st, p1.

These 2 rows form the rib and are repeated throughout.

Cont in rib until back measures 53(54:55:56) cm (21(21.25:21.75:22)in) from cast on edge, ending with a WS row.

SHAPE ARMHOLES

Cast off 4(5:6:7) sts at beg of next 2 rows.

67(73:79:85) sts.

Dec one st at each end of the next and 1(2:3:4) foll alt rows. 63(67:71:75) sts.

Cont straight until back measures 73(75:77:79) cm (28.75(29.5:30.25:31)in) from cast on edge, ending with a WS row.

SHAPE SHOULDERS

Cast off 8(9:9:10) sts at beg of next 2 rows and 9(9:10:10) sts at beg of foll 2 rows.

Cast off rem 29(31:33:35) sts.

LEFT FRONT

Using 5mm needles cast on 68(73:78:83) sts.

K 4 rows.

Inc row: K11(12:13:14), m1, k14, m1, k14(16:18:20), m1, k14, m1, k15(17:19:21). 72(77:82:87) sts.

Change to 5.5mm needles.

Cont in patt.

Row 1: (RS) P6(7:8:9), * k4, p5(6:7:8), k16, p5(6:7:8); rep from * once more, k6.

Row 2: K2 * p4, k5(6:7:8), p16, k5(6:7:8); rep from * once more, p4, k6(7:8:9).

Rows 3-4: As rows 1-2.

Row 5: P6(7:8:9), * C4F, p5(6:7:8), C8B, C8F, p5(6:7:8); rep from * once more, C4F, k2.

Row 6: As row 2.

Rows 7-10: Rep rows 1-2 twice more.

Row 11: P6(7:8:9), * C4F, p5(6:7:8), k16, p5(6:7:8); rep from * once more, C4F, k2.

Row 12: As row 2.

These 12 rows form the cable panels.

Work a further 29 rows, ending with row 5.

Row 42: (Dec row) K2, * p4, k5(6:7:8), p4, (p2 tog) 4 times, p4, k5(6:7:8); rep from * once more, p4, k6(7:8:9). 64(70:77:80) sts.

Keeping continuity of 4 st cable, cont in patt.

Row 43: P6(7:8:9), * patt 4, p5(6:7:8), k12, p5(6:7:8); rep from * once more, patt 4, k2.

Row 44: K2, * p4, k5(6:7:8), p12, k5(6:7:8); rep from * once more, p4, k6(7:8:9).

Rows 45-48: Rep rows 43-44 twice more.

Row 49: P6(7:8:9), * patt 4, p5(6:7:8), C6B, C6F, p5(6:7:8); rep from * once more, patt 4, k2.

Row 50: As row 44.

These 8 rows form the 12 st cable.

Work a further 15 rows, ending with row 49.

Row 66: (Dec row) K2, * p4, k5(6:7:8), p2, (p2 tog) 4 times, p2, k5(6:7:8); rep from * once more, p4, k6(7:8:9). 56(61:66:71) sts.

Keeping continuity of 4 st cable, cont in patt.

Row 67: P6(7:8:9), * patt 4, p5(6:7:8), k8, p5(6:7:8); rep from * once more, patt 4, k2.

Row 68: K2, * p4, k5(6:7:8), p8, k5(6:7:8); rep from * once more, p4, k6(7:8:9).

Rows 69-70: As rows 67-68.

Row 71: P6(7:8:9), * patt 4, p5(6:7:8), C4B, C4F, p5(6:7:8); rep from * once more, patt 4, k2.

Row 72: As row 68.

Rep the last 6 rows until front measures 43cm (17in) from cast on edge, ending with a WS row and dec 5(6:7:8) sts evenly across row. 51(55:59:63) sts.

Cont in rib patt.

Row 1: * P2, k2; rep from * to last 3 sts, p1, k2.

Row 2: K4, * p2, k2; rep from * to last 3 sts, p2, k1.

These 2 rows form the rib and are repeated throughout.

Cont in rib until front measures 53(54:55:56) cm (21(21.25:21.75:22)in) from cast on edge, ending with a WS row.

SHAPE ARMHOLE

Next row: Cast off 4(5:6:7) sts, patt to end. 47(50:53:56) sts.

Work 1 row.

Dec one st at beg of the next and 1(2:3:4) foll alt rows. 45(47:49:51) sts.

Cont straight until front measures 73(75:77:79) cm (28.75(29.5:30.25:31)in) from cast on edge, ending with a WS row.

SHAPE SHOULDERS

Next row: Cast off 8(9:9:10) sts, patt to end.

Work 1 row.

Next row: Cast off 9(9:10:10) sts, patt to end.

Work 1 row.

Leave rem 28(29:30:31) sts on a holder.

RIGHT FRONT

With 5mm needles cast on 68(73:78:83) sts. K 4 rows.

Inc row: K15(17:19:21), m1, k14, m1, k14(16:18:20), m1, k14, m1, k11(12:13:14). 72(77:82:87) sts.

Change to 5.5mm needles.

Cont in patt.

Row 1: (RS) K6, * p5(6:7:8), k16, p5(6:7:8), k4; rep from * once more, p5(7:8:9).

Row 2: K6(7:8:9), * p4, k5(6:7:8), p16, k5(6:7:8); rep from * once more, p4, k2.

Rows 3-4: As rows 1-2.

Row 5: K2, C4F, * p5(6:7:8), C8B, C8F,

p5[6:7:8], C4F; rep from * once more, p6[7:8:9].

Row 6: As row.

Rows 7-10: Rep rows 1-2 twice more.

Row 11: K2, C4F, * p5[6:7:8], k16, p5[6:7:8], C4F; rep from * once more, p6[7:8:9].

Row 12: As row 2.

These 12 rows form the cable panels.

Work a further 29 rows, ending with row 5.

Row 42: (Dec row) K6[7:8:9], * p4, k5[6:7:8], p4, (p2 tog) 4 times, p4, k5[6:7:8]; rep from * once more, p4, k2, 64[69:74:79] sts.

Keeping continuity of 4 st cable, cont in patt.

Row 43: K2, patt 4, * p5[6:7:8], k12, p5[6:7:8], patt 4; rep from * once more, p6[7:8:9].

Row 44: K6[7:8:9], * p4, k5[6:7:8], p12, k5[6:7:8]; rep from * once more, p4, k2.

Rows 45-48: Rep rows 43-44 twice more.

Row 49: K2, patt 4, * p5[6:7:8], C6B, C6F, p5[6:7:8], patt 4; rep from * once more, p6[7:8:9].

Row 50: As row 44.

These 8 rows form the 12 st cable.

Work a further 15 rows, ending with row 49.

Row 66: K6[7:8:9], * p4, k5[6:7:8], p2, (p2 tog) 4 times, p2, k5[6:7:8]; rep from * once more, p4, k2, 56[61:66:71] sts.

Keeping continuity of 4 st cable, cont in patt.

Row 67: K2, * patt 4, p5[6:7:8], k8, p5[6:7:8]; rep from * once more, p6[7:8:9].

Row 68: K6[7:8:9], * p4, k5[6:7:8], p8, k5[6:7:8]; rep from * twice more, p4, k2.

Rows 69-70: As rows 67-68.

Row 71: K2, * patt 4, p5[6:7:8], C4B, C4F, p5[6:7:8], patt 4; rep from * once more, p6[7:8:9].

Row 72: As row 68.

Rep the last 6 rows until front measures 43cm (17in) from cast on edge, ending with a WS row and dec 5[6:7:8] sts evenly across row. 51[55:59:63] sts.

Cont in rib patt.

Row 1: K2, * p2, k2; rep from * to last st, p1.

Row 2: K2, * p2, k2; rep from * to last 5 sts, p2, k3.

These 2 rows form the rib and are repeated throughout.

Work 2 rows.

Buttonhole row: Rib 4, k2 tog, yf, rib 16, yf, p2 tog, rib to end.

Cont in rib until front measures 53[54:55:56] cm (21[21.25:21.75:22]in) from cast on edge, ending with a WS row.

Buttonhole row: Rib 4, k2 tog, yf, rib 16, yf, p2 tog, rib to end.

SHAPE ARMHOLE

Next row: Cast off 4[5:6:7] sts, patt to end. 47[50:53:56] sts.

Dec one st at end of the next and 1[2:3:4] foll all rows. 45[47:49:51] sts.

Cont straight until front measures 73[75:77:79] cm (28.75[29.5:30.25:31]in) from cast on edge, ending with a RS row.

SHAPE SHOULDERS

Next row: Cast off 8[9:9:10] sts, patt to end. Work 1 row.

Next row: Cast off 9[9:10:10] sts, patt to end. Leave rem 28[29:30:31] sts. on a holder. Do not break off yarn.

HOOD

With RS facing, patt across 28[29:30:31] sts on right front, cast on 49[51:53:55] sts; patt across 28[29:30:31] sts on left front. 105[109:113:117] sts.

Keeping 2 sts at front edge in g-st cont in patt until hood measures 35cm (14in), ending with a WS.

Cast off.

SLEEVES

Using 5mm needles cast on 50[54:58:62] sts. K 4 rows.

Inc row: K6, * m1, k4, m1, k6[7:8:9], m1, k7[8:9:10]; rep from * once more, m1, k4, m1, k6, 58[62:66:70] sts.

Change to 5.5mm needles.

Row 1: P5, * k8, p4[5:6:7], k4, p4[5:6:7]; rep from * once more, k8, p5.

Row 2: K5, * p8, k4[5:6:7], p4, k4[5:6:7]; rep from * once more, p8, k5.

Rows 3-4: As rows 1-2.

Row 5: P5, * C4B, C4F, p4[5:6:7], C4F, p4[5:6:7]; rep from * once more, C4B, C4F, p5.

Row 6: K5, * p8, k4[5:6:7], p4, k4[5:6:7]; rep from * once more, p8, k5.

These 6 rows form the cable patt.

Inc and work into rev st st one st at each end of the next and 4 foll 10th rows. 68[72:76:80] sts.

Cont straight until Sleeve measures 27cm (10.5in) from cast on edge, ending with a WS row and inc one st at centre of last row. 69[73:77:81] sts.

Cont in rib patt.

Row 1: * P2, k2; rep from * to last st, p1.

Row 2: K2, * p2, k2; rep from * to last 3 sts, p2, k1.

These 2 rows form the rib and are repeated throughout.

Cont in rib until sleeve measures

44[45:46:47:47]cm (17.25[17.75:18:18.5:18.5]in) from cast on edge, ending with a WS row.

SHAPE SLEEVE TOP

Cast off 4[5:6:7] sts at beg of next 2 rows. 61[63:65:67] sts.

Dec one st at each end of the next and 1[2:3:4] foll all rows. 57 sts.

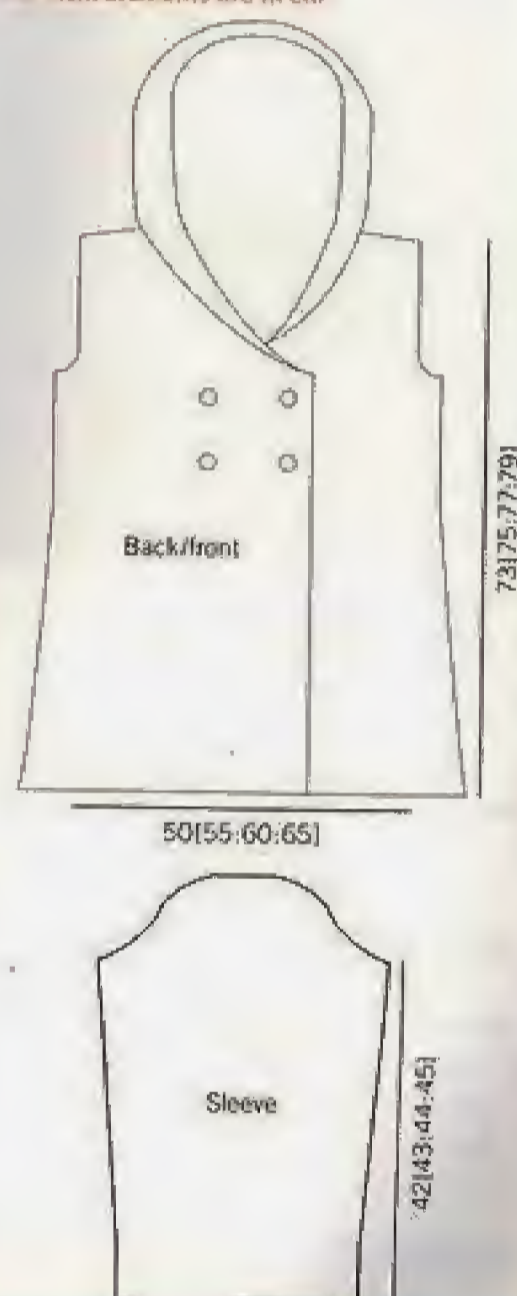
Cast off 4 sts at beg of next 12 rows.

Cast off rem 9 sts.

TO FINISH OFF

Join side and sleeve seams. Sew in sleeves. Sew cast on edge of hood to back neck. Fold hood in half and join top seam. Sew on buttons.

MEASUREMENT DIAGRAM
All measurements are in cm



See Gina Alton's how to pages on **pages 62-63** for more help with the Cloak and muffler (p65), the Hooded jacket (p66) and the vintage jacket (p70)



Vintage look jacket with collar
& optional belt by Pat Menchini

Main page 21

SIZES

To fit: 81[86:91:97:102:107]cm
(32[34:36:38:40:42]in)

Actual measurement:

88[93:98:103:108:113]cm
(34.5[36.5:38.5:40.5:42.5:44.5]in)

Length from shoulder: 55[56:57:58:59:60]cm
(21.75[22:22.5:23:23.25:23.5]in)

Sleeve seam: 43cm (17in)

Figures in square brackets refer to larger sizes,
where there is only one set of figures this applies
to all sizes.

YOU WILL NEED

Sirdar Luxury Soft Cotton DK

(approx 95m per 50g)

11[11:12:12:13:13] x 50g balls 662 Red

1 pair each 3.25mm and 4mm needles

8 buttons available from Buttons for Buttons

Oxford Street, Harrogate, North Yorkshire

England, HG1 1QE

Tel: 01423 502 642

Fax: 01423 528 777

Email: info@buttonsforbuttons.co.uk

Website: www.buttonsforbuttons.co.uk

A belt (optional)

Row counter

Note: Yarn amounts given are based on average
requirements and are approximate.

TENSION

22 sts and 28 rows to 10cm over main patt
using 4mm needles. Use larger or smaller
needles if necessary to obtain correct tension.

ABBREVIATIONS

M st = moss stitch

FOR MORE ABBREVIATIONS SEE PAGE 84

BACK

Using 3.25mm needles cast on
93[99:105:111:117:123] sts.

Work in rib patt.

Row 1: (RS) K1[4:1:4:1:4], (p1, k1) to last
2[5:2:5:2:5] sts, p1, k1[4:1:4:1:4].

Row 2: P1[4:1:4:1:4], (k1, p2) to last
2[5:2:5:2:5] sts, k1, p1[4:1:4:1:4].

These 2 rows form rib patt.

Work 4 more rows.

Change to 4mm needles and main patt.

Row 1: K3[6:3:6:3:6], (p1, k1, p1, k3) to last
6[9:6:9:6:9] sts, p1, k1, p1, k3[6:3:6:3:6].

Row 2: P4[7:4:7:4:7], (k1, p5) to last
5[8:5:8:5:8] sts, k1, p4[7:4:7:4:7].

These 2 rows form main patt.

** Cont in main patt until work measures 9cm
(3.5in) from beg, ending after a row 2.

Change to rib patt and cont until work measures
27cm (10.5in) from beg, ending after a row 2. **

Change to main patt for remainder and cont until
work measures 38cm (15in) from beg, ending
after a row 2.

SHAPE ARMHOLES

Keeping patt correct cast off 5[6:7:7:8:9] sts
loosely at beg of next 2 rows. Dec 1 st at each
end of next 3 rows, then one very full all row
until 71[75:79:83:87:91] sts rem.
Cont straight until back measures
55[56:57:58:59:60]cm

(21.75[22:22.5:23:23.25:23.5]in) from beg,
ending after a WS row.

SHAPE SHOULDERS

Cast off 7[8:8:9:9:9] sts loosely at beg of next
4 rows, then 8[7:8:8:9:10] sts at beg of next
2 rows. Slip rem 27[29:31:31:33:35] sts on a
spare needle.

RIGHT FRONT

Using 3.25mm needles, cast on
46[49:52:55:58:61] sts.

Work in rib patt.

Row 1: K2, (p1, k1) to last 2[5:2:5:2:5] sts, p1,
k to end.

Row 2: P1[4:1:4:1:4], (k1, p2) to end.
These 2 rows form rib patt.

Work 4 more rows.

Change to 4mm needles and main patt.

Row 1: K4, (p1, k1, p1, k3) to last 6[9:6:9:6:9]
sts, p1, k1, p1, k3[6:3:6:3:6].

Row 2: P4[7:4:7:4:7], (k1, p5) to end.
These 2 rows form main patt.

Work as back from ** to **.

*** Change to main patt for remainder and cont
until work measures same as back to armhole
shaping, ending at side edge.

SHAPE ARMHOLE

Cast off 5[6:7:7:8:9] sts loosely at beg
of next row. Dec 1 st at armhole edge on
next 3 rows, then on every full all row until
35[37:39:41:43:45] sts rem.

Cont straight until front measures
16[16:18:18:20:20] rows less than back up to
shoulder shaping, ending at front edge.

SHAPE NECK

Cast off 8[9:10:10:11:12] st loosely at beg of
next row. Dec 1 st at neck edge on next 5 rows.
22[23:24:26:27:28] sts.

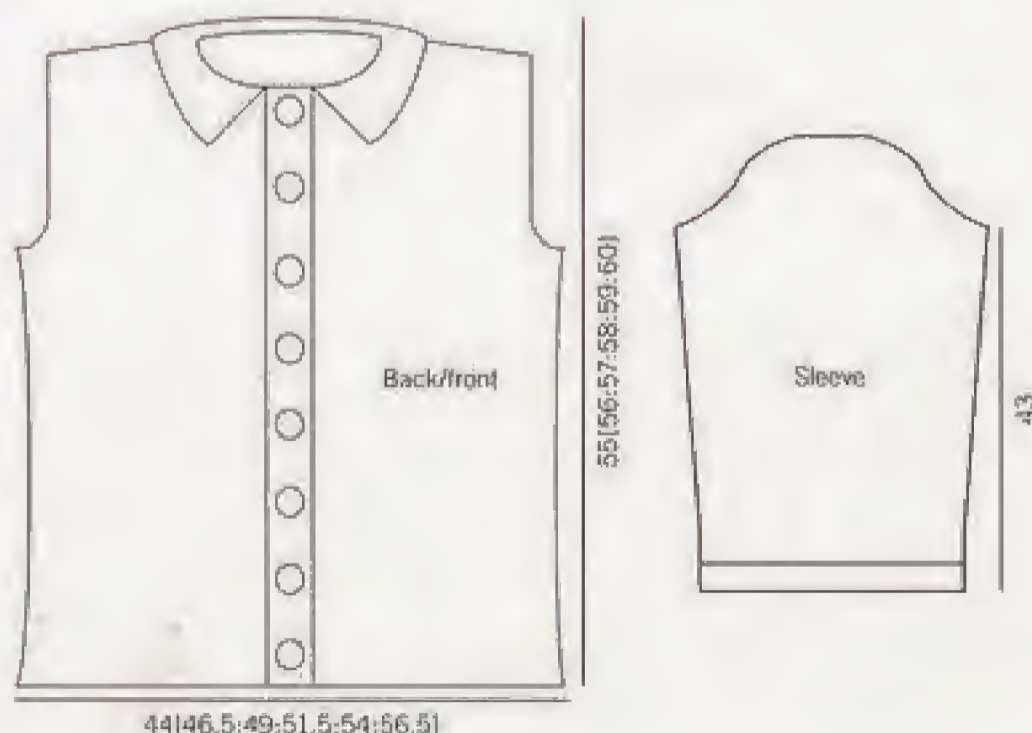
Work straight until front measures same as back
to shoulder shaping, ending at armhole edge.

SHAPE SHOULDER

Cast off 7[8:8:9:9:9] sts at beg of next and full
all rows. Work 1 row. Cast off rem sts: ▶

MEASUREMENT DIAGRAM

All measurements are in cm



LEFT FRONT

Cast on as right front.

Work in rib patt.

Row 1: K1[4:1:4:1:4], (p1, k1) to last 3 sts, p1, k2.

Row 2: (P2, k1) to last 1[4:1:4:1:4] sts, p to end. These 2 rows form rib patt.

Change to 4mm needles and main patt.

Row 1: K3[6:3:6:3:6], (p1, k1, p1, k3) to last st, k1.

Row 2: (P5, k1) to last 4[7:4:7:4:7] sts, p to end. These 2 rows form main patt.

Work as back from ** to **.

Complete as right front working from *** to end.

SLEEVE

(Make 2 alike)

Using 3.25mm needles, cast on 43[43:43:49:49:49] sts.

Row 1: K2, (p1, k1) to last st, k1.

Row 2: P3, (k1, p5) to last 4 sts, k1, p3.

Rep the last 2 rows twice more.

Change to 4mm needles and st sl. beg k row, shaping sleeve by inc 1 st at each end of 3rd row, then on every foll 8th[6th:6th:6th:4th:4th] row until there are 63[55:61:63:63:65] sts,

then on every foll 10th[8th:6th:6th:6th:6th] row until there are 69[73:79:83:89:93] sts.

Cont straight until sleeve measures 43cm (17in) at centre, ending after a p row.

SHAPE TOP

Cast off 5[6:7:7:8:9] sts loosely at beg of next 2 rows.

Work 2 rows straight.

Dec 1 st at each end of every k row until 35[35:39:41:43:45] sts rem, then on every row until 25[25:29:31:33:35] sts rem.

Cast off loosely.

COLLAR

First join shoulders.

Using 3.25mm needles, cast on 30[31:34:34:38:39] sts, now using needle holding sts and with RS facing, k across sts of back neck, now cast on 30[31:34:34:38:39] sts, 87[91:99:99:109:113] sts.

Work 2 rows in m st.

SHAPE COLLAR

Rows 1-2: M st to last 20 sts, turn.

Rows 3-4: M st to last 23 sts, turn.

Rows 5-6: M st to last 26 sts, turn.

Rows 7-8: M st to last 29 sts, turn.

Row 9: Slip 1, m st to end of row.

Cont in m st on all sts until collar measures 6cm (2.5in) at side edge.

Cast off loosely in m st.

BORDERS

Using 3.25mm needles, cast on 7 sts. Work a strip in m st to fit up front edge, allowing for border to be slightly stretched. Cast off in m st. Mark position on border for 8 buttonholes; first and last to be in 5th/6th rows from each end and rem 6 spaced evenly between.

Work 2nd border as first but working holes to match markers thus:-

Row 1: (RS) M st 3, cast off 2 sts, m st to end.

Row 2: In m st casting on 2 sts where sts were cast off.

TO FINISH OFF

Press following pressing instructions taking care not to stretch rib patt portions.

Join side and sleeve seams. Sew in sleeves.

Sew on borders. Sew collar in position beginning and ending at centre of borders.

Sew on buttons.

Press seams.



Cable tunic by Sian Brown

Main page 22

SIZES

To fit bust: 81[86:91:96:101:106:111]cm (32[34:36:38:40:42:44]in)

Actual measurement: 86[97:108:119]cm (34[38:42:5:47]in)

Length: 60[62:64:66]cm (24[24.5:25:26]in)

Sleeve seam: 43[44:44:45]cm (17[17:17:18]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Tess Dawson Organic Cotton DK

13[14:16:17] x 50g balls in shade Pale Celadon. Pair each of 3.25mm and 4mm knitting needles. Cable needle

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

22 sts and 30 rows to 10cm (4in) over st st using 4mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

C4B = slip next 2 sts onto cable needle and hold at back of work, k2, then k2 from cable needle.

C4F = slip next 2 sts onto cable needle and hold at front of work, k2, then k2 from cable needle.

Cr3B = slip next st onto cable needle and hold at back of work, k2, then p1 from cable needle.

Cr3F = slip next 2 sts onto cable needle and hold at front of work, p1, then k2 from cable needle.

Cr5B = slip next 3 sts onto cable needle and hold at back of work, k2, slip the 3rd st from cable needle back on LH needle, purl this st, then k2 from cable needle.

FOR MORE ABBREVIATIONS SEE PAGE 84

PATTERN NOTES

PANEL A

Worked over 19 sts

Row 1: (RS) K4, p3, Cr5B, p3, k4.

Row 2: P4, k3, p2, k1, p2, k3, p4.

Row 3: K4, p2, Cr3B, p1, Cr3F, p2, k4.

Row 4: P4, k2, p2, k3, p2, k2, p4.

Row 5: C4F, p1, Cr3B, p3, Cr3F, p1, C4B.

Row 6: P4, k1, p2, k5, p2, k1, p4.

Row 7: K4, p1, k2, p5, k2, p1, k4.

Row 8: P4, k1, p2, k5, p2, k1, p4.

Row 9: K4, p1, Cr3F, p3, Cr3B, p1, k4.

Row 10: P4, k2, p2, k3, p2, k2, p4.

Row 11: C4F, p2, Cr3F, p1, Cr3B, p2, C4B.

Row 12: P4, k3, p2, k1, p2, k3, p4.

These 12 rows form patt panel and are rep throughout.

BACK

Using 3.25mm needles, cast on 137[149:161:173]sts and k5 rows.

Change to 4mm needles and work in patt as follows:-

Row 1: (RS) P7[9:11:13]sts, (work across 1st row of patt panel, p7[9:11:13]sts) 5 times.

Row 2: K7[9:11:13]sts, (work across 2nd row of patt panel, k7[9:11:13]sts) 5 times.

Row 3: P7[9:11:13]sts, (work across 3rd row of patt panel, p7[9:11:13]sts) 5 times.

Row 4: K7[9:11:13]sts, (work across 4th row of patt panel, k7[9:11:13]sts) 5 times.

These 4 rows set position for patt panels with rev st st between.

Cont in patt working correct patt panel rows, until back measures 8cm (3in) from cast on edge, ending with a WS row.

Dec row: P3[4:5:6], p2tog, p2[3:4:5], (work across correct row of patt panel, p3[4:5:6], p2tog, p2[3:4:5]) 5 times, 131[143:155:167]sts. Cont in patt working correct patt panel rows, until back measures 14cm (5.5in) from cast on edge, ending with a WS row.

Dec row: P2(3:4:5), p2tog, p2(3:4:5), (work across correct row of patt panel, p2(3:4:5), p2tog, p2(3:4:5)) 5 times, 125(137:149:161)sts. Cont in patt working correct patt panel rows, until back measures 20cm (8in) from cast on edge, ending with a WS row.

Dec row: P2(3:4:5), p2tog, p1(2:3:4), (work across correct row of patt panel, p2(3:4:5), p2tog, p1(2:3:4)) 5 times, 119(131:143:155)sts. Cont in patt working correct patt panel rows, until back measures 26cm (10in) from cast on edge, ending with a WS row.

Dec row: P1(2:3:4), p2tog, p1(2:3:4), (work across correct row of patt panel, p1(2:3:4), p2tog, p1(2:3:4)) 5 times, 113(125:137:149)sts. Cont in patt working correct patt panel rows, until back measures 32cm (12.5in) from cast on edge, ending with a WS row.

Dec row: P1(2:3:4), p2tog, p1(2:3:4), (work across correct row of patt panel, p1(2:3:4), p2tog, p1(2:3:4)) 5 times, 107(119:131:143)sts. Cont in patt working correct patt panel rows, until back measures 36cm (14in) from cast on edge, ending with a WS row and inc 3 sts evenly across last row, 110(122:134:146)sts. Change to 3.75mm needles.

Next row: K2, * p2, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

Rep last 2 rows until back measures 41(42:42:43)cm (16(16.5:16.5:17)in) from cast on edge, ending with a WS row.

SHAPE ARMHOLES

Cast off 6(7:9:10)sts at beg of next 2 rows.

98(108:116:126)sts.

Dec 1 st at each end of the next and 2(3:3:4)

foli alt rows, 92(100:108:116)sts.

Cont straight until back measures 58(60:62:64)cm (23(23.5:24.5:25)in) from cast on edge, ending with a WS row.

SHAPE BACK NECK

Next row: Patt 24(27:30:33), turn and work on these sts for first side of neck shaping.

Dec 1 st at neck edge on next 5 rows.

19(22:25:28)sts.

SHAPE SHOULDER

Next row: Cast off 9(11:12:14)sts, patt to end.

Work 1 row. Cast off rem 10(11:13:14)sts.

With RS facing, rejoin yarn to rem sts, cast off centre 44(46:48:50)sts, patt to end.

Dec 1 st at neck edge on next 5 rows.

19(22:25:28)sts.

Work 1 row.

SHAPE SHOULDER

Next row: Cast off 9(11:12:14)sts, patt to end.

Work 1 row. Cast off rem 10(11:13:14)sts.

FRONT

Work as given for back until front measures 43(45:46:48)cm (17(18:18:19)in) from cast on edge, ending with a WS row.

SHAPE FRONT NECK

Next row: Patt 31(34:37:40), turn and work on these sts for first side of neck shaping.

Dec 1 st at neck edge on next and 11 foli alt

rows, 19(22:25:28)sts.

Cont straight until front matches back to shoulder shaping, ending at armhole edge.

SHAPE SHOULDER

Next row: Cast off 9(11:12:14)sts, patt to end.

Work 1 row.

Cast off rem 10(11:13:14)sts.

With RS facing, rejoin yarn to rem sts, cast off centre 30(32:34:36)sts, patt to end.

Dec 1 st at neck edge on next and 11 foli alt

rows, 19(22:25:28)sts.

Cont straight until front matches back to shoulder shaping, ending at armhole edge.

SHAPE SHOULDER

Next row: Cast off 9(11:12:14)sts, patt to end.

Work 1 row.

Cast off rem 10(11:13:14) sts.

SLEEVES

Using 3.25mm needles, cast on 82(86:94:98)

sts and knit 5 rows.

Change to 4mm needles.

Rib row 1: K2, * p2, k2; rep from * to end.

Row 2: P2, * k2, p2; rep from * to end.

These 2 rows form rib. Cont in rib until sleeve measures 38cm (15in) from cast on edge, ending with a WS row.

Change to 3.75mm needles. Cont in rib until

sleeve measures 43(44:44:45)cm (17(17:17:18)in) from cast on edge, ending with a WS row.

SHAPE SLEEVE TOP

Cast off 6(7:9:10)sts at beg of next 2 rows.

70(72:76:78)sts. Dec 1 st at each end of the

next and 2(3:3:4) foli alt rows, 64(64:68:68)sts. Cast off 2 sts at beg of next 10(10:12:12)

rows, then 3 sts at beg of foli 10 rows.

Cast off rem 14 sts.

NECKBAND

Join R shoulder seam.

With RS facing, using 3.25mm needles pick

up and k36(36:38:38)sts down L side of

front neck, 24(25:26:27)sts from front neck,

36(36:38:38)sts up R side of front neck, 6

sts down R back neck, 36(37:39:40)sts from

centre back neck, 6 sts up L side of back neck.

Knit 3 rows.

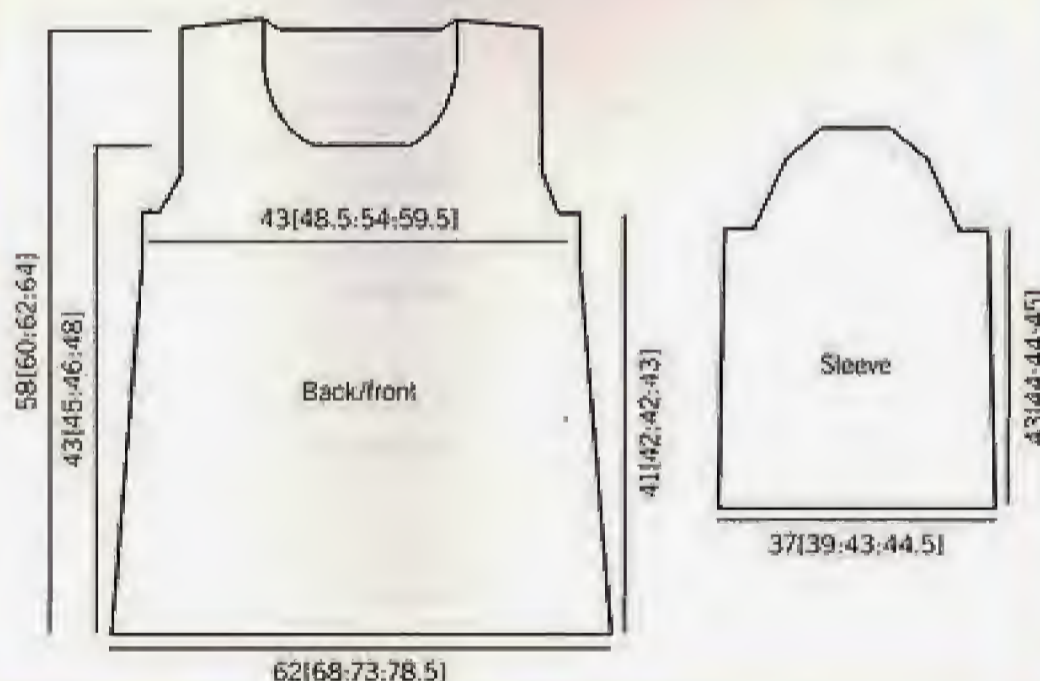
Cast off.

TO FINISH OFF

Join L shoulder and neckband.

Set in sleeves. Join side and sleeve seams.

MEASUREMENT DIAGRAM
All measurements are in cm



For great offers on some of the yarns used in
this month's patterns, visit

www.knittinginstitute.co.uk



Short jacket with cables by Garnstudio

Main page 23

SIZES

To fit: S(M:L:XL:XXL:XXXL)

Actual measurement: 84(92:100:110:122:136)
cm (33(36.25:39.5:43.25:48:53.5)in)

Length: 41(43:44:46:48:51)cm
(16.25(17:17.5:18:19:20)in)

Figures in square brackets refer to larger sizes,
where there is only one set of figures this applies
to all sizes.

YOU WILL NEED

Garnstudio DROPS Alpaca 100% pure alpaca
wool (approx 180m per 50g)

6(6:6:7:7:7) x balls 5565 Maroon Mix

4(4:4:5:5:5) x balls 3650 Red Mix

1 circular 5mm needle

5 x DROPS Buffalohorn buttons 535

Row counter

Note: Yarn amounts given are based on average
requirements and are approximate.

TENSION

17 sts and 22 rows to 10cm over st st using 5mm
needles and 2 strands. Use larger or smaller
needles if necessary to obtain correct tension.

ABBREVIATIONS

G-st = Garter stitch

(k all rows back and forth on needle)

FOR MORE ABBREVIATIONS SEE PAGE 84

PATTERN NOTES

This jacket is knitted from side to side
(cuff to cuff) with 2 strands throughout.

JACKET

Knit from side to side; from left sleeve to right
sleeve and in one piece - see measure chart.
Knit back and forth on a circular needle to fit
all sts.

LEFT SLEEVE

Using 5mm circular needle and one strand in
each colour, cast on 50(50:52:52:54:56) sts
(inc 1 edge st on each side) and work as folls,
with 1st row as RS:

Size S(M): 1 edge st, M.1a (= 48 sts) and 1
edge st. Cont (with M.1a) until piece measures
8cm (3.25in). Now cont with M.1b and 1 edge
st in each side.

Size L(XL): 1 edge st, p1, M.1a (= 48 sts), p1
and 1 edge st. Cont (with M.1a) until piece
measures 9cm (3.5in). Now cont with M.1b with
p1 and 1 edge st in each side.

Size XXL: 1 edge st, P2, M.1a (= 48 sts),
p2 and 1 edge st. Cont (with M.1a) until piece
measures 10cm (4in). Now cont with M.1b
with p2 and 1 edge st in each side.

Size XXXL: 1 edge st, k1, p2, M.1a (= 48 sts),
p2, k1 and 1 edge st. Cont (with M.1a) until
piece measures 10cm (4in). Now cont with
M.1b with p2, k1 and 1 edge st in each side.
At the same time when piece measures
16cm (6.25in) inc 1 st in each group of p2,
54(54:56:56:60:62) sts.

Size M(L:XL:XXL:XXXL): Rep the inc
when piece measures 46(31:30:43:41)
cm (18(12.25:11.75:17:16.25)in),
58(60:60:66:68) sts.

Size L(XL): Rep the inc again when piece
measures 46(44)cm, 64(64) sts.
When piece measures 52(51:50:49:47:45)cm
(20.5(21.25:19.75:19.25:18.5:17.75)in) cast off
1 edge st on each side, 52(56:62:62:64:66) sts.
K one last row from RS. Cut the thread.

FRONT AND BACK PIECE (1ST ROW = WS)

Cast on 43(44:46:48:50:53) new sts
(for front piece), work 52(56:62:62:64:66)
sts as before over sleeve and cast on
43(44:46:48:50:53) new sts (for back piece).
138(144:154:158:164:172) sts in total on needle.
Work next row as folls (from RS):

Size S(M): 8 sts in g-st, k2, p3(4), k2,
M.2 (= 28 sts), next 52(56) sts as before,
M.2 (= 28 sts), k2, p3(4), k2, 8 sts in g-st.
Cont established patt.

Size L(XL): 8(10) sts in g-st, k2, p5, k2, p1,
M.2 (= 28 sts), next 62 sts as before,
M.2 (= 28 sts), p1, k2, p5, k2, 8(10) sts in g-st.
Cont established patt.

Size XXL: 10 sts in g-st, k2, p4, k2, p1,
M.2 (= 28 sts), p1, k2, next 64 sts as before,
k2, p1, M.2 (= 28 sts), p1, k2, p4, k2,
10 sts in g-st. Cont established patt.

Size XXXL: 10 sts in g-st, k2, p4, k2, p4, k2,
M.2 (= 28 sts), K2, next 64 sts as before, k2,
M.2 (= 28 sts), k2, p4, k2, p4, k2, 10 sts in g-st.
Cont established patt.
When piece measures 66(67:68:69:70:71)
cm (26(26.5:26.75:27.25:27.5:28)in) slip
73(76:81:83:86:90) sts in left side (front piece)
onto stitch holder 1, 65(68:73:75:78:82) sts
rem on needle.

BACK PIECE

Cont established patt as before but 6
sts towards neck works in sl st. When
piece measures 82(83:84:86:87:89)cm

(32.25(32.5:33:33.75:34.25:35)in) slip sts
onto stitch holder 2 (make sure last row is
knitted from RS).

LEFT FRONT PIECE

Slip the bottom 61(64:67:69:72:75) sts on
stitch holder 1 back onto needle
(rem 12(12:14:14:14:14) sts stay on the stitch
holder for neck band).

Cont established patt. At the same time cast
off 2 sts on RS for neckline on every other row
6(6:6:6:7:7) times, 49(52:55:57:58:62) sts.
When piece measures 8(8:8:8.5:8.5:9)cm
(3(3:3:3.25:3.25:3.5)in) from stitch holder 1,
k2 rows over all sts on needle.

Then knit front band as folls (from RS):

FRONT BAND

Size S: K1, * p3, k2 *, rep *-* until 8 sts rem
and work these in g-st.

Size M: * K2, p4 *, rep *-* until 10 sts rem,
k2, then work last 8 sts in g-st.

Size L(XL): K1, p5, k2, p5, * k2, p4 *, rep *-*
until 24(25) sts rem, work these as k2, p5, k2,
p5, k2 and then 8(10) sts in g-st.

Size XXL: P2, k2, p4, k2, p5, * k2, p4 *, rep *-*
until 25 sts rem, work these as k2, p5, k2, p4,
k2 and then 10 sts in g-st.

Size XXXL: P2, * k2, p4 *, rep *-* until 12 sts
rem, work these as k2 and then 10 sts in g-st.
When piece measures 11(11:11:11.5:12.5:13)cm
(4.25(4.25:4.25:4.5:5:5.25)in) from stitch holder
1 cast off loosely with k over k and p over p.
Set piece aside.

RIGHT FRONT PIECE

Using 5mm needle and 1 strand of each colour,
cast on 49(52:55:57:58:62) sts. Knit front band
as explained above (see your size).

When front band measures approx 1.5cm (.5in)
cast off for 5 button holes evenly distributed on
front band.

1 button hole = cast off 2 sts and on next row
cast on 2 new sts over the cast off sts. Bottom
button hole is placed approx 3cm (1.25in) from
bottom edge and top button hole is placed approx
1cm (.5in) from top. When front band measures
3(3:3:3:4:4)cm (1.25(1.25:1.25:1.25:1.5:1.5)
in), k2 rows over all sts on needle, then work foll
row like this - from RS:

**(Note! The pattern after the front band shall
be alike on left and right front piece).**

Size S(M): The last 6(8) sts of M.1b over the
first 6(8) sts on needle, M.2 (= 28 sts), k2,
p3(4), k2 and then 8 sts in g-st.

Size L(XL): The last 8 sts of M.1b over the first 8

sts on needle, p1, M.2 (= 28 sts), p1, k2, p5, k2 and then 8[10] sts in g-st.

Size XXL: The last 4 sts of M.1b over the first 4 sts on needle, p4, k2, p1, M.2 (= 28 sts), p1, k2, p4, k2 and then 10 sts in g-st.

Size XXXL: The last 4 sts of M.1b over the first 4 sts on needle, p4, k2, M.2 (= 28 sts), k2, p4, k2, p4, k2 and then 10 sts in g-st.

When piece measures approx 6[6:6:6:6:7] cm (2.25[2:25:2.25:2.25:2.25:2.5]in) cast on 2 new sts towards neck on right side on every other row (i.e. inc at the end of row from WS) a total of 6[6:6:6:7:7] times. 61[64:67:69:72:76] sts. Work the inc sts into the patt so that after all incs you work like this (from RS):

Size S(M): The last 18[20] sts of M.1b over the first 18[20] sts on needle, M.2 (= 28 sts), k2, p3[4], k2 and then 8 sts in g-st.

Size L(XL): The last 20 sts of M.1b over the first 20 sts on needle, p1, M.2 (= 28 sts), p1, k2, p5, k2 and then 8[10] sts in g-st.

Size XXL: The last 18 sts of M.1b over the first 18 sts on needle, p4, k2, p1, M.2 (= 28 sts), p1, k2, p4, k2 and then 10 sts in g-st.

Size XXXL: The last 18 sts of M.1b over the first 18 sts on needle, p4, k2, M.2 (= 28 sts), k2, p4, k2, p4, k2 and then 10 sts in g-st. Work now measures approx 11[11:11:11.5:12.5:13]cm (4.25[4.25:4.25:4.5:5:5.25]in).

Now cast on 12[12:14:14:14:14] sts on right side and slip sts on stitch holder 2 back onto needle. 138[144:154:158:164:172] sts.

Work in established pattern over all sts. When piece measures 95[98:101:105:109:114]cm (37.5[38.5:39.75:41.25:43:44.75]in) cast off 43[44:46:48:50:53] sts on each side. 52[56:62:62:64:66] sts. Place 1 marking thread. Work is now measured from here.

RIGHT SLEEVE

On next row cast on 1 edge st in each side. 54[58:64:64:66:68] sts. Cont with patt and 1 edge st in each side. When piece measures 7[6:5:6:5:5]cm (2.75[2.5:2:2.5:2.2]in) from the marking thread dec 1 st in every group of p sts (4[4:4:4:6:6] groups of P sts). 50[54:60:60:60:62] sts.

Size M(L:XL:XXL:XXXL): In these sizes repeat dec when piece measures 36[20:20:32:30]cm (14.25[8:8:12.5:11.75]in). 50[56:56:54:56] sts.

Size L(XL): And in these sizes rep dec when piece measures 35[34]cm (13.75[13.5]in). 52[52] sts.

When piece measures 45[44:42:41:38:36]cm (17.75[17.25:16.5:16.25:15:14.25]in) from the marking thread cont with M.1a over sts in M.1b. Cont like that until piece measures 53[52:51:50:48:46]cm (20.75[20.5:20:19.75:19:18]in).

The whole piece now measures a total of approx 148[150:152:155:157:160]cm (58.25[59:60:61:61.75:63]in).

Cast off loosely with k over k and p over p.

TO FINISH OFF

Fold the jacket double and sew sleeve and side seams at once, sew inside 1 edge st.

Sew on the buttons.

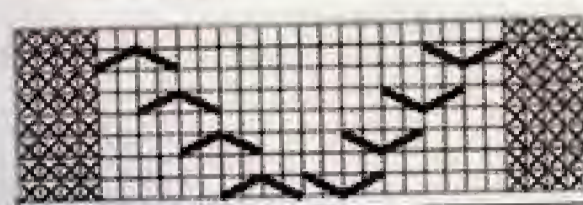
COLLAR

Using 5mm circular needle and 2 strands of 5555 Maroon Mix, pick up between 106 and 118 sts (a number divisible by 6, then add 4) round the neck (inc sts on holders).

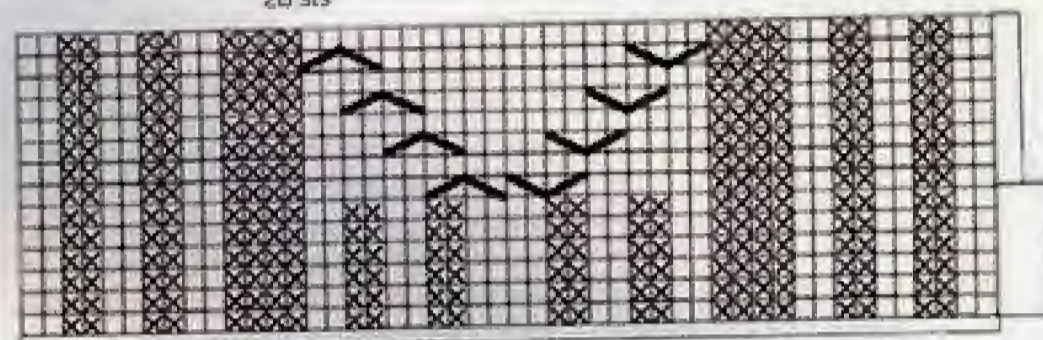
Work as folls: 4 sts in g-st, * k2, p4 *, rep *-

and finish with k2 and 4 sts in g-st. Cont like that until the collar measures approx 15cm (6in). Now inc every p4 part to p5. Cont with k over k and p over p. When collar measures 29[29:30:30:31:31]cm (11.5[11.5:11.75:11.75:12.25:12.25]in) inc every p5 part to p6. On next row cast off loosely with k over k and p over p.

PATTERN CHART



28 sts



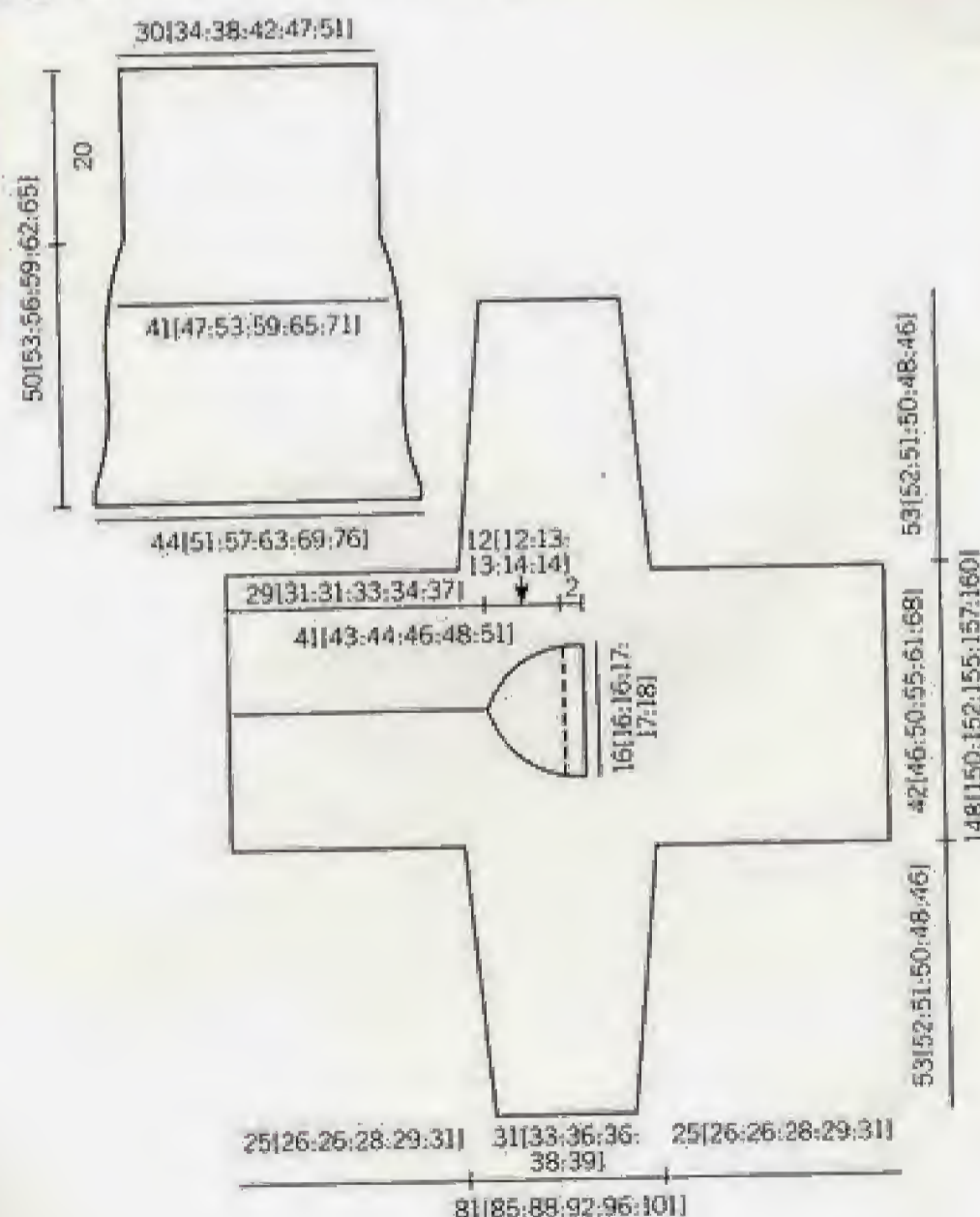
48 sts

M. 1b

M. 1a

- ☐ K from RS, P from WS
- ☒ P from RS, K from WS
- Slip 2 sts onto CN in front of work, K2, K2 from CN
- Slip 2 sts onto CN behind work, K2, K2 from CN

MEASUREMENT DIAGRAM
All measurements are in cm





Ash scarf and bag by Patons

Main page 2d

SIZES

Actual measurements

Bag: 25cm (9in) length x 17cm (6.5in) width

Scarf: 150cm (59in) length x 17cm (6.5in) width

YOU WILL NEED

BAG

Patons Diploma Gold DK 55% wool 25% acrylic
20% nylon (approx 120m per 50g)

2 x 50g balls 06143 Natural

Bag lining

Bag handle Camille 615144

3 press studs

SCARF

Patons Diploma Gold DK 55% wool 25% acrylic
20% nylon (approx 120m per 50g)

4 x 50g balls 06142 Cream

BOTH

1 pair 4mm needles

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

30 sts and 30 rows to 10cm in patt using
4mm needles.

Use larger or smaller needles if necessary to
obtain correct tension.

ABBREVIATIONS

MB = Make 5 sts from 1 st by knitting into the *
front then back of st then rep from * once more
and then k into the front again to produce 5 sts,
turn and then p2tog, p1, p2tog, turn and then
k3tog to produce bobble

SK2P = Slip 1 st k-wise then k2tog then pass

slip st over the k2tog

K3tog = Knit 3 sts tog

SCARF

Using 4mm needles and Cream cast on 49 sts.

Foundation row: Knit.

Row 1 (and all WS rows): * P10, k3, rep from *
to last 10 sts, p10.

Row 2: * K6, k3tog, yon, k1, yon, p3, yon, k1,
yon, SK2P, k6 *, p3, rep from * to * to end.

Row 4: * K4, k3tog, k1, (yon, k1) twice, p1, MB,
p1, k1, (yon, k1) twice, SK2P, k4 *, p1, MB, p1,
rep from * to * to end.

Row 6: * K2, k3tog, k2, yon, k1, yon, k2, p3,
k2, yon, k1, yon, k2, SK2P, k2 *, p3, rep from *
to * to end.

Row 8: K3tog, k3, yon, k1, yon, k3, p1, MB, p1,
k3, yon, k1, yon, k3, SK2P *, p1, MB, p1, rep
from * to * to end.

These 8 rows form twin leaf patt and are
repeated throughout.

Keeping patt correct cont straight until work
measures 150cm (59in) from cast on edge
or desired length, ending with WS facing for
next row.

Next row: Knit.

Next row: Cast off all sts in patt.

TO FINISH OFF

Weave in any loose ends.

BAG BACK

Using 4mm needles and Natural cast on 51 sts.

Row 1 (and all WS rows): K1, * p10, k3, rep
from * to last 11 sts, p10, k1.

Row 2: K1 *, k6, k3tog, yon, k1, yon, p3, yon,

k1, yon, SK2P, k6 *, p3, rep from * to * to last
st, k1.

Row 4: K1 *, k4, k3tog, k1, (yon, k1) twice, p1,
MB, p1, k1, (yon, k1) twice, SK2P, k4 *, p1, MB,
p1, rep from * to * to last st, k1.

Row 6: K1 *, k2, k3tog, k2, yon, k1, yon, k2,
p3, k2, yon, k1, yon, k2, SK2P, k2 *, p3, rep
from * to * to last st, k1.

Row 8: K1 *, k3tog, k3, yon, k1, yon, k3, p1,
MB, p1, k3, yon, k1, yon, k3, SK2P *, p1, MB,
p1, rep from * to * to last st, k1.

These 8 rows for twin leaf patt and are repeated
throughout.

Keeping patt correct cont straight until work
measures 25cm (9in) from cast-on edge ending
with patt row 3 and RS facing for next row.

Place markers at each end of the last row to
represent start of bag flap **.

Cont straight until work measures 40cm

(15.75in) from cast-on edge ending with row 8
of patt rep and RS facing for next row.

Work one further row in patt, then cast off all sts.

BAG FRONT

Work as given for back until **.

Next row: Work one row in patt.

Next row: Cast off all sts in patt.

TO FINISH OFF

With WS of back and front facing, attach lining.
Join bottom and side seams using markers as
a guide.

Attach press studs to bag flap and on front of
bag to correspond.

Attach bag handle to inside of top of side seams.

Weave in any loose ends.



Skye double sided silk scarf by Judy Furlong

Main page 25

SIZES

Length: 138(215)cm (approx 54.5(84)in)
excluding fringes

Width: 20cm (8in)

*Figures in square brackets refer to larger sizes,
where there is only one set of figures this applies
to all sizes.*

YOU WILL NEED

Shilasdair Pure Silk Cord hand dyed
100% pure silk (approx 70m per 30g)
5(7) x 30g skeins Blue (M)

1(2) x 30g skeins Green (C1)
 1(2) x 30g skeins Purple (C2)
 1 pair 4.5mm needles
 1 crochet hook (for attaching fringes).

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

26 sts and 28 rows to 10cm over rib (slightly flattened) using 4.5mm needles

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

C1 = Contrast 1

C2 = Contrast 2

M = Main

Tw2 = Twist 2 sts (k into 2nd st and then into 1st st (on LH needle), and then slip both sts off tog)

FOR MORE ABBREVIATIONS SEE PAGE 84

TIPS

Yarn amounts given are based on average requirements and are approximate.

If the scarf is unfringed, or the dimensions are changed the yarn quantities will also change.

As a guide, the fringes weigh 7g and the 10cm tension square weighs 8g. This means that 16g should be subtracted off the yarn quantities for

every 10cm taken off the length of the scarf (full width of 20cm).

PATTERN NOTES

Twist rib (4-st rep)

(Tw2, p2) to end.

SCARF

Use separate balls for each stripe. For standard version, wind each contrast into 2 separate balls.

Cast on 52 sts in stripe pattern as follows:

11 in M, * 4 in C2, 4 in M, 4 in C1, 8 in M, rep from * once, 1 in M (9 M in all).

Work in twist rib stripe pattern, changing colours in the middle of "tw2" on RS rows and "p2" on WS rows as follows:

Row 1: (RS) 11 in M, (tw2, p2) twice, * k into 2nd st on LH needle in M (leave st on needle), drop M and pick up C1 from underneath M, then k the 1st st on LH needle in C1, and slip both sts off tog, p2 in C1, k into 2nd st on LH needle in C1 (leave st on needle), drop C1 and pick up M from underneath, then k the 1st st on LH needle in M, and slip both sts off tog, p2 in M, k into 2nd st on LH needle in M (leave st on needle), drop M and pick up C2 from underneath, then k the 1st st on LH needle in C2 (leave st on needle), and slip both sts off tog, p2 in C2, k into 2nd st on LH needle in C2 (leave st on needle), drop C2 and pick up M from underneath, then

k the 1st st on LH needle in M, and slip both sts off tog, p2 in M, tw2 in M, p2 in M. Repeat from * once. Tw2 in M, p2 in M.

Row 2: (WS) (Tw2 in M, p2 in M) twice; tw2 in M, p1 in M, drop M to front of work (WS) and pick up C2 from underneath, * p1 in C2, tw2 in C2, p1 in C2, drop C2, pick up M from underneath, p1 in M, tw2 in M, p1 in M, drop M, pick up C1 from underneath, p1 in C1, tw2 in C1, p1 in C1, drop C1, pick up M from underneath, (p1, tw2, p2, tw2, p1) in M, drop M, pick up C2, repeat from * once, p1 in M. These 2 rows form the stripe pattern.

Rep until work measures 138(215)cm (54.5(84)in), or desired length. Cast off.

TO FINISH OFF

Cut 25cm (10in) lengths of yarn in the full colours: 76 in M, 16 in C1 and 16 in C2.

Fold one length in half, insert crochet hook through a st at the cast on edge, catch the loop of the length of yarn of the appropriate colour and pull through a few cm. Bring cut ends through the loop and pull on these to tighten the fringe to the scarf. Rep until all cast-on sts have a fringe of the same colour attached.

To make a neat finish, draw the tail left when casting on through the loop at that st and include it in the fringe. Trim the ends to 10cm (4in). Rep for the cast off edge.



Tumbling blocks blanket by Sian Brown

Main page 26

SIZE

Actual measurement:

125cm x 100cm (49.25in x 40in)

YOU WILL NEED

Sirdar Tweedie Chunky 45% acrylic 40% wool

15% alpaca (approx 100m per 50g)

2 x 50g balls Buckwheat (1)

3 x 50g balls Cedar (2)

2 x 50g balls Grouse (3)

4 x 50g balls Roasted Berry (4)

1 pair 6.5mm needles

1 circular 6.5mm needle

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

14 sts and 19 rows to 10cm over patt using 6.5mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 84 ►

PATTERN CHART

- Buckwheat
- Grouse
- Cedar
- Roasted Berry



BLANKET

Using 6.5mm needles and Colour 4 Roasted Berry, cast on 146 sts.

Row 1: K1, p2tog, p to last 3 sts, p2tog tbl, k1.

Row 2: K1, sl1, k1, pssso, k to last 3 sts, k2tog, k1.

Row 3: As row 1. 140 sts.

Follow graph, working 5 complete patt reps in all. Approx 123cm (48.5in).

With Colour 4, work 3 rows st st as folls, starting with a k row.

Next row: K1, m1, work to last st, m1, K1.

Cast off.

SIDE EDGING

Using Colour 4, with RS facing and circular needle, pick up 184 sts evenly.

Starting with a p row, work 3 rows as folls:

Row 1: K1, m1, p to last st.

Row 2: K1, m1, k to last st, m1, k1.

Row 3: As row 1.

Cast off.

Work other side the same.

TO FINISH OFF

Join mitred corners.

Press according to yarn band instructions.



Socks in a box by Sue Whiting

Main page 27

SIZES

To fit age: 0-3[3-6-6-12-12-18] months

Finished length of foot: 8.5[9-9.5-10]cm (3[3.5-3.75-4]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Rowan Cotton Glace

100% cotton (115m per 50g).

1 x 50g ball in each of 726 Bleached (A),

825 Buttercup yellow (B),

817 Marilline blue (C), 814 Shoot green (D),

741 Poppy red (E), 815 Excite purple (F)

and 819 In The Pink pink (G)

Set of 4 double-pointed 3.25mm knitting needles
Stitch holders

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

23 sts and 32 rows to 10cm (4in) over st st using 3.25mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 84

TIPS

All pairs use one colour for the trim (rib, heel and toe) and another for the main sections:-

First pair: F for trim and G main sections.

Second pair: A and F.

Third pair: D and A.

Fourth pair: E and D.

Fifth pair: C and E.

Sixth pair: B and C.

Seventh pair: G and B.

Wrap next st = wrap st by slipping next st from L needle onto R needle, taking yarn to opposite side of work between needles and then slipping same st back onto L needle – when working back across wrapped sts, work the wrapped st together with any wrapped loops.

RIGHT SOCK

Using trim colour, cast on 22[24-26-28]sts. Distribute these sts over 3 of the needles and, using 4th needle, work in rounds as folls:-

Round 1: (RS) *K1, p1, rep from * to end.

Rep this round 4 times more. Break off trim colour and join in main colour.

Round 6: Knit.

This round forms st st. Work in st st for 10[11-12-13] more rounds.

SHAPE HEEL

Slip last 11[12-13-14]sts of last round onto a spare needle.

**Join in trim colour. Using trim colour and now working in rows, not rounds, work on rem set of 11[12-13-14]sts only for heel as folls:-

Row 1: (RS) K11[12-13-14].

Row 2: Sl 1, p9[10-11-12], wrap next st and turn.

Row 3: Sl 1, k8[9-10-11], wrap next st and turn.

Row 4: Sl 1, p7[8-9-10], wrap next st and turn.

Row 5: Sl 1, k6[7-8-9], wrap next st and turn.

Row 6: Sl 1, p5[6-7-8], wrap next st and turn.

Row 7: Sl 1, k4[5-6-7], wrap next st and turn.

Row 8: Rep row 6.

Row 9: Rep row 5.

Row 10: Rep row 4.

Row 11: Rep row 3.

Row 12: Rep row 2.

Row 13: Sl 1, k10[11-12-13].

Break off trim colour.

Distribute all 22[24-26-28]sts over 3 needles and, using 4th needle, now work in rounds again using main colour and shape foot as folls:-

Work in st st for 14[15-16-17] rounds.

SHAPE TOE

Break off main colour and join in trim colour.

Rounds 1 and 2: Knit.

Round 3: (Sl 1, k1, pssso, k7[8-9-10], k2tog) twice. 18[20-22-24]sts.

Round 4: Knit.

Round 5: (Sl 1, k1, pssso, k5[6-7-8], k2tog) twice. 14[16-18-20]sts.

Round 6: (Sl 1, k1, pssso, k3[4-5-6], k2tog) twice. 10[12-14-16]sts.

Slip next 5[6-7-8]sts onto one needle and rem 5[6-7-8]sts onto another needle. Graft the 2 sets of 5[6-7-8]sts tog to close toe seam.

LEFT SOCK

Work as given for R sock to start of heel shaping.

SHAPE HEEL

Slip first 11[12-13-14]sts of last complete round onto a spare needle.

Complete as given for R sock from **.

TO FINISH OFF

Press carefully following instructions on yarn label.

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Girls Sweater by Bergere de France

Main page 28

SIZES

Size to fit (years): 8(10;12;14-16)

To fit chest: 71(76;81;86)cm (28(30;32;34)in)

Actual measurement: 76(82;88;94)cm
(30(32;34;36)in)

Length: 48(52;56;60)cm (19(20.5;22;23.5)in)

Sleeve seam: 31(36;39;42)cm
(12(14;15.5;16.5)in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Bergere Bergelle 100, 80% acrylic, 20% wool
(360m per 100g)

5(5-6-7) x 100g balls in Origan

Pair each of 4mm and 5mm knitting needles.

Cable needle

Stitch holders

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

20 sts and 25 rows to 10cm (4in) over patt using yarn double throughout and 5mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

C2F = Cross 2 front, knit into front of 2nd st on needle, then knit first st and slip both sts off needle at same time.

C5B = slip next 3 sts on to cable needle at back of work, k2 then k3 from cable needle.

BC3 = slip next st on to cable needle at back of work, k2 then p1 from cable needle.

FC3 = slip 2 sts on to cable needle in front of work, p1 then k2 from cable needle.

MB = k1, p1, k1, p1 all into next st, turn, p4, turn, k4, turn and (p2 tog) twice, turn and k2tog.

FOR MORE ABBREVIATIONS SEE PAGE 84

PATTERN NOTES

This pattern is worked entirely with a double strand of yarn.

1X1 RIB

Using 4 mm needles:

Row 1: *k1, p1 rep from * to end.

Row 2 and subsequent rows: Knit over knit, purl over purl.

FANCY STITCH

Using 5mm needles over an uneven number of sts:

Row 1: (RS) Purl.

Row 2: * p1, k1 *, rep from * to *, end with p1.

CABLE A

Using 5mm needles over 13 sts.

Row 1: (RS) p2, k9, p2.

Row 2: K2, p9, k2.

Row 3: P2, C4B, k1, C4F, p2.

Row 4: K2, p9, k2.

Row 5: P2, k9, p2.

Row 6: K2, p9, k2.

Row 7: P2, k9, p2.

Row 8: K2, p9, k2.

Rows 3-8 form patt and are rep throughout.

CABLE B

Using 5mm needles over 2 sts.

Row 1: (RS) C2F.

Row 2: Purl.

Rep these 2 rows.

DIAMOND

Using 5mm needles over 15 sts:

Row 1: (RS) P5, k5, p5.

Rows 2, 4, 6, 8: Knit over knit, purl over purl.

Row 3: P5, C5B, p5.

Row 5: P4, BC3, p1, FC3, p4.

Row 7: P3, BC3, p3, FC3, p3.

Row 9: P2, BC3, p2, MB, p2, FC3, p2.

Row 10: K2, p2, k7, p2, k2.

Row 11: P1, BC3, p7, FC3, p1.

Row 12: Knit over knit, purl over purl.

Row 13: P1, k2, p2, MB, p3, MB, p2, k2, p1.

Row 14: K1, p2, k9, p2, k1.

Row 15: P1, FC3, p7, BC3, p1.

Row 16: Knit over knit, purl over purl.

Row 17: P2, FC3, p2, MB, p2, BC3, p2.

Row 18: K3, p2, k5, p2, k3.

Row 19: P3, FC3, p3, BC3, p3.

Row 20: Knit over knit, purl over purl.

Row 21: P4, FC3, p1, BC3, p4.

Row 22: Knit over knit, purl over purl.

Row 23: Rep from row 3.

REVERSE STOCKING STITCH

Using 5mm needles: RS purl; WS knit.

STOCKING STITCH

Using 4mm needles: RS knit; WS purl.

BACK

Using 4mm needles and double strand cast on 77(85;91;97)sts and work in 1x1 rib until back measures 2cm (1in) from cast-on edge.

Next row: Change to 5mm needles and establish patt as folls according to size:

8 yrs: p12 (= fancy st), p2 (= rev st st), C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p5, k5, p5 (= diamond),

C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p2 (= rev st st),

p12 (= fancy st; beg row 2 with k1).

10 yrs: p5 (= fancy st), p2, k9, p2 (= cable A),

C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p5, k5, p5 (= diamond),

C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p2, k9, p2 (= cable A),

p5 (= 5 sts fancy st).

12 yrs: p8 (= fancy st), p2, k9, p2 (= cable A),

C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p5, k5, p5 (= diamond),

C2F (= cable B), p2, k9, p2 (= cable A),

C2F (= cable B), p2, k9, p2 (= cable A),

p8 (= 8 sts fancy st; beg row 2 with k1).

14-16 yrs: p11 (= fancy st), p2, k9,

p2 (= cable A), C2F (= cable B), p2, k9,

p2 (= cable A), C2F (= cable B), p5, k5,

p5 (= diamond), C2F (= cable B), p2, k9,

p2 (= cable A), C2F (= cable B), p2, k9,

p2 (= cable A), p11 (= 11 sts fancy st).

Cont straight in patt as established until back measures 30(33;35;39)cm (12(13;14;15.5)in) from cast-on edge - end of row 76(84;92;98).

SHAPE ARMHOLES

All sizes: Cast off 3 sts at beg of next 2 rows, cast off 2 sts at beg of next 4(6;6;6) rows, and cast off 1 st at beg of foll 4(4;4;4) rows, 59(63;69;73) sts. Cont straight in patt until armhole measures 16(17;18;19)cm (6(7;7.5;8)in) from first cast-off row - end of row 118(128;138;146).

SHAPE SHOULDERS AND NECK

Next row: Cast off 5(5;6;6) sts, patt 14(15;16;17) and place these sts on a stitch holder; complete the 2 sides separately from this point. Cast off the next 21(23;25;27) sts for the neck and patt to end of row.

Next row: Cast off 5(5;6;6) sts, patt to end.

Next row: Cast off 3 sts (neck edge), patt to end.

Next row: Cast off 5(5;6;6) sts, patt to end.

Next row: Cast off 2 sts, patt to end.

Next row: Cast off 4(5;5;6) sts.

Pick up the sts from the holder and complete the other side to match, reversing shaping.

FRONT

Work as given for back until front armhole measures 13(13;14;15)cm (5(5;5.5;6)in) from first cast-off row - end of row 110(118;128;136).

SHAPE NECK AND SHOULDERS

Next row: Patt 24(25;27;28) and place these

sts on a stitch holder; complete the 2 sides separately from this point. Cast off the next 11(13:15:17) sts for the neck and patt to end of row.

Work 1 row straight.

***Next row:** Cast off 3 sts at neck edge, patt to end.

Work 1 row straight *. Rep from * to * once.

Next row: Cast off 2 sts, patt to end.

Work 1 row straight.

**** Next row:** Cast off 1 st, patt to end.

Work one row straight.**

Rep from ** to ** once.

At the same time, when armhole measures 16(17:18:19)cm (6(7:7.5:8)in) from first cast-off row - end of row 118(128:138:146).

***Next row:** (WS) Cast off 5(5:6:6) sts, patt to end.

Work one row straight.* Rep from * to * once.

Next row: Cast off 4(5:5:6) sts.

Pick up the sts from the holder and complete the other side, reversing the shaping.

SLEEVE

Using 4mm needles cast on 45(47:49:51) sts and work in 1x1 rib for 5 rows.

Next row: Cont in 1x1 rib, inc 1 st, 46(48:50:52) sts.

Next row: Change to 5.5mm needles and patt as folls:- P5(6:7:8) (= fancy st), p2 (= rev st st), C2F (= cable B), p2, k9, p2 (= cable A), C2F (= cable B), p2, k9, p2 (= cable A), C2F (= cable B), p2 (= rev st st), p5(6:7:8) (= fancy st; for sizes 10 and 14-16 only beg at row 2 with k1).

Cont straight in patt until sleeve measures 11cm (4in) from cast-on edge - end of row 28.

Next row: K1, inc 1, patt to last st, inc 1, k1. Rep this inc row, working all inc sts as fancy st, every 12 rows 3(4:2:1) times, and every 0(0:10:10) rows 0(0:3:5) times until 54(58:62:66) sts. Cont straight until sleeve measures 32(36:39:42)cm (12.5(14:15:16.5)in) from cast-on edge - end of row 80(90:98:106).

SHAPE TOP

Cast off 3 sts at beg of next 2 rows, cast off 2 sts at beg of next 2(4:6:8) rows, cast off 1 st at beg of foll 16(16:12:8) rows, cast off 2 sts at beg of foll 4(4:6:8) rows, and cast off 3 sts at beg of next 2 rows. Cast off rem sts.

ROLL COLLAR

Join R shoulder seam.

Using 4mm needles, beg at L front shoulder with RS facing, pick up 42(44:46:48) sts around the front neck and 35(37:39:41) sts across the

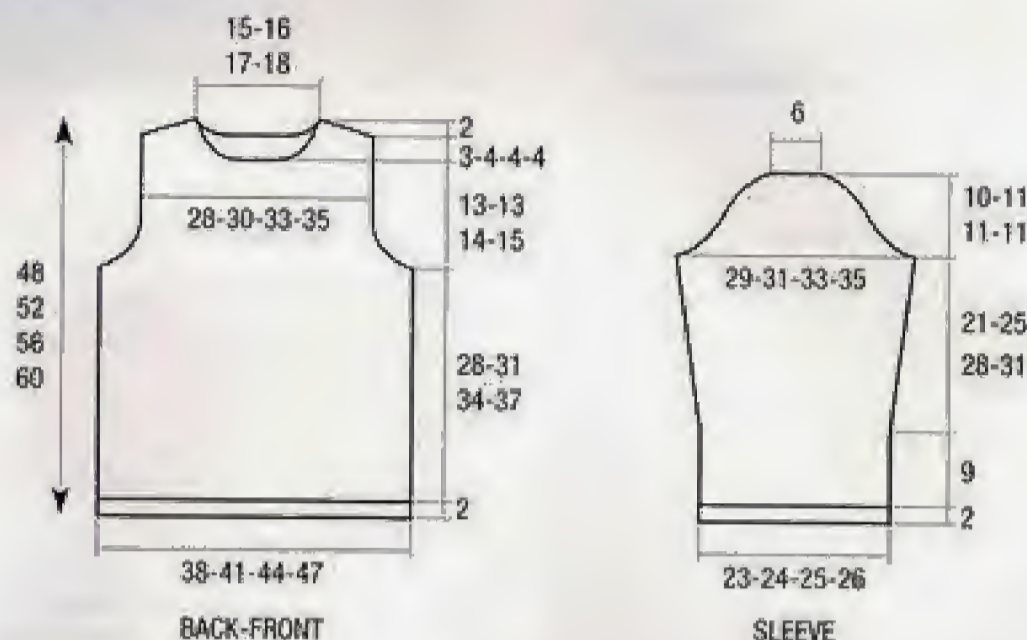
back neck, 77(81:85:89) sts. Work in 1x1 rib for 8 rows.

Next row: Cont in 1x1 rib and dec 12 sts evenly across the row, 65(69:73:77) sts.

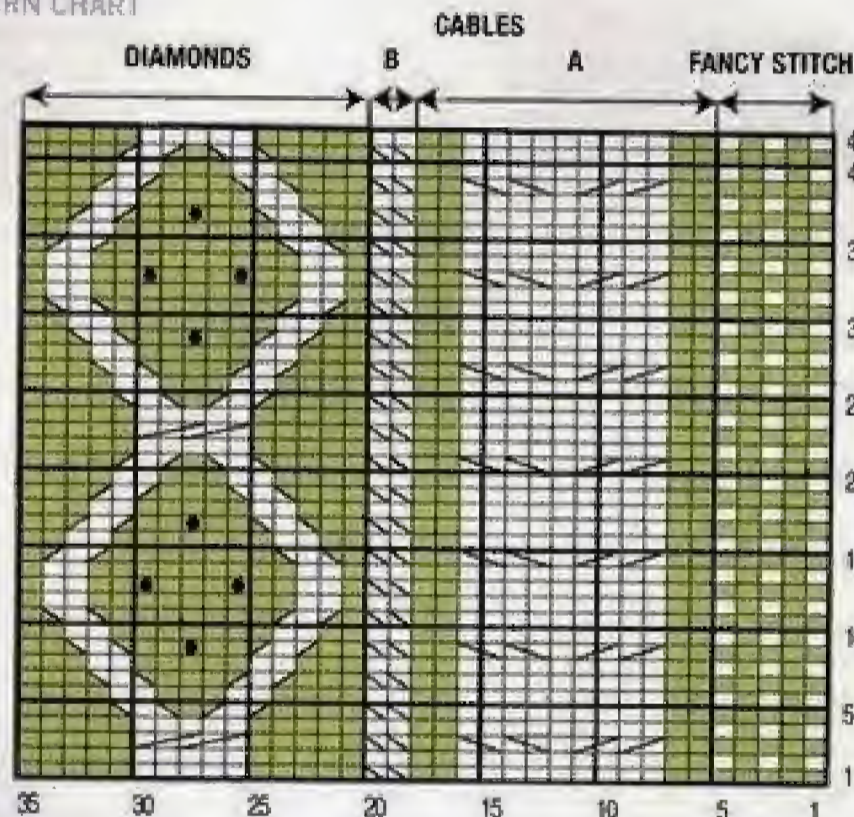
Next row: Switch to st st for 8 rows.

Next row: Cast off.

MEASUREMENT DIAGRAM
All measurements are in cm



PATTERN CHART



□ = K1

■ = P1

⋈ = cross 2 front (C2F)

⋈ = cross 4 back (C4B)

⋈ = cross 4 front (C4F)

⋈ = cross 5 back (C5B)

⋈ = back cross 3 (BC3)

⋈ = front cross 3 (FC3)

⬤ = make bobble (MB)

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Cotton pram blanket & toy dog by Tina Barrett

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SIZES

Blanket: 32 x 25½in (81 x 65cm)

Toy dog: 9in (23cm)

MATERIALS

BLANKET

Blue Sky Alpacas Organic Cotton 100% organic cotton (137m/150yd per 100g ball)

2 x 100g balls in Sage

4 x 100g balls in Bone

5.5mm (US9) 31½in (80cm) circular needle

2in (5cm) diameter card circles or pompom makers

TOY DOG

Blue Sky Alpacas Organic Cotton

1 x 100g ball in Bone

1 x 100g ball in Sage

5mm (US8) needles

Cornish Organic Wool, Organic Toy Stuffing

Small amount of black thread for embroidery

Stitch holder

TENSION

16 sts over 4in (10cm) for blanket

NOTE

As with all toys designed for young children, make sure seams are sewn securely so stuffing cannot escape. Check seams from time to time and darn them if necessary.

BLANKET

Using 5.5mm circular needle and Bone, cast on 142 sts. Use circular needle as if straight pair, working back and forth across each row.

Row 1: K2, purl to last 2 sts, k2.

Row 2: K1, kfb, k4, sl1, k1, pss0, k2tog, k4 *(kfb, kfb, k4, sl1, k1, pss0, k2tog, k4) rep from * to last 2 sts, kfb, k1.

These 2 rows form the zig-zag pattern.

Rep, working the stripe sequence as follows:

3in (8cm) in Bone

2in (5cm) in Sage

Rep this stripe sequence 5 times.

Finally, work 3in (8cm) in Bone.

Cast off.

MAKING UP

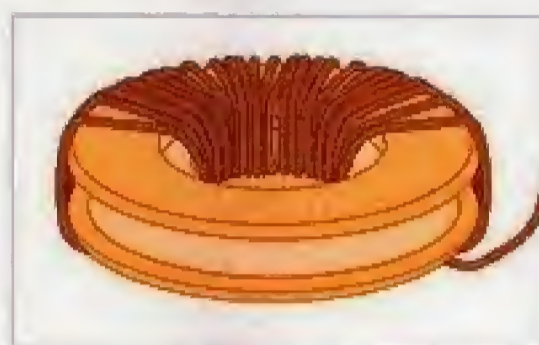
Darn in all loose yarn ends. Press lightly.

Make 18 x 2in (5cm) pompoms as follows:

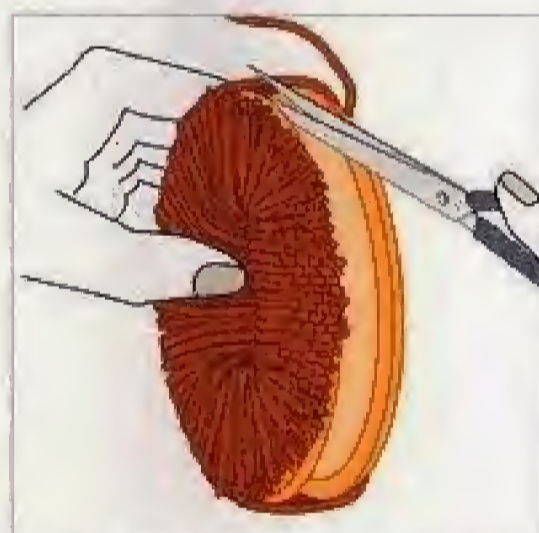
9 in Bone and 9 in Sage.

Fasten the pompoms to each point, alternating the colours.

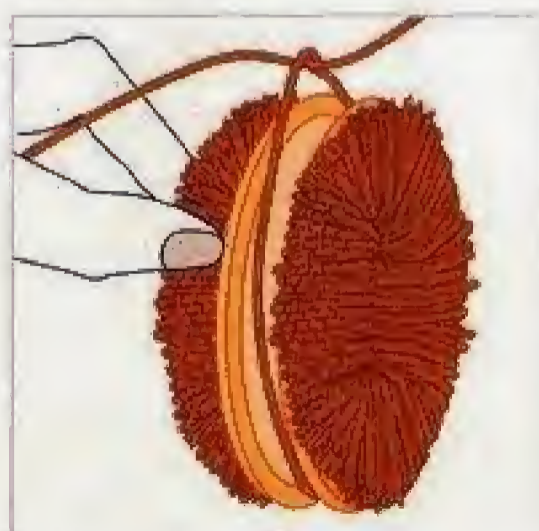
MAKING POMPOMS



1. Cut out two cardboard circles a little smaller in diameter than the pompom you want. Make a hole in the middle of both about a third of the diameter. Put both circles together and using lengths of yarn, thread through the middle and begin wrapping around the outer edge until your card is completely covered. Use one or multi-colours for different effects. Continue in this way until the centre hole is only a pinprick.



2. Now for the tricky bit. With sharp-ended scissors, cut all around the edge of the circle, slicing through all the strands.



3. Then ease a longer length of yarn between the card discs and tie very firmly around the centre leaving a tail for sewing. You have now secured all the strands around the middle. Gently ease the card discs over the pompom and fluff out all the strands before trimming off any loose or straggly ends. Use the long tail to sew onto finished project.

TOY DOG

HEAD (MAKE 1)

Using 5mm (US8) needles and Bone, cast on 4 sts.

Row 1: Kfb into every st (8 sts).

Row 2 and every alt row: Purl.

Row 3: Kfb into every st (16 sts).

Row 5: *(K1, kfb,) rep from * to end of row (24 sts).

Row 7: As row 5 (36 sts).

Begin with a knit row, st st for 6 rows.

Dec as follows:

Row 1: (K4, k2tog) rep from * to end of row (30 sts).

Row 2 and every alt row: Purl.

Row 3: *(K3, k2tog) rep from * to end of row (24 sts).

Row 5: *(K2, k2tog) rep from * to end of row (18 sts).

Row 7: *(K1, k2tog) rep from * to end of row (12 sts).

Row 9: K2tog to end of row (6 sts).

Row 10: K2tog to end of row (3 sts).

Break yarn, leaving a long tail, thread through rem 3 sts and pull tight.

Sew rear seam leaving a small hole for stuffing. Stuff fairly firmly with organic stuffing and sew up the hole.

EARS

(make 2 alike)

Using 5mm (US8) needles and Sage, cast on 3 sts.

Row 1: Kfb, p1, kfb (5 sts).

Row 2: *(p1, k1) rep from * to end.

Rep row 2, 3 more times.

Row 5: Kfb, k1, p1, k1, kfb (7 sts).

Row 6: *(K1, p1) rep from * to end.

Rep row 6 until ear measures 2in (5cm).

Next row: P2tog, patt to last 2 sts, p2tog (5 sts).

Next row: (P1, k1) rep from * to end.

Next row: P2 tog, patt to last 2 sts, p2tog (3 sts).

Next row: K1, p1, k1.

Next row: P3 tog.

Break yarn, thread through rem st and fasten off.

BODY

FIRST LEG

Using 5mm (US8) needles and Bone, cast on 8 sts.

Row 1: Kfb into each st (16 sts).

Begin with a purl row, st st for 2in (5cm) ending on a purl row.

Break yarn and leave st on a spare needle.

SECOND LEG

Work the second leg in the same way as the first.

BODY

With RS of work facing, knit across the 16 sts of first leg then across the 16 sts of the second leg (32 sts).

Begin with a purl row, work straight in st st for a further 2in (5cm).

SHAPE SHOULDERS

Row 1: (K6, k2tog) rep from * to end (28 sts).

Row 2 and every alt row: Purl.

Row 3: (K5, k2tog) rep from * to end (24 sts).

Row 5: (K4, k2tog) rep from * to end (20 sts).

Row 7: (K3, k2tog) rep from * to end (16 sts).

Row 9: (K2, k2tog) rep from * to end (12 sts).

Row 10: K2 tog to end (6 sts).

Break yarn, leaving a long tail, thread through rem sts and pull tight.

Turn the body RS in and sew rear seam, leaving a small hole for stuffing.

Turn RS out and stuff fairly firmly with organic stuffing. Sew up the opening.

ARMS (make 2 alike)

Using 5mm (US8) needles and Bone, cast on 8 sts leaving a long tail.

Row 1: Kfb into each st (16 sts).

Begin with a purl row, work in st st for 2in (5cm), ending on a purl row.

Cast off.

Turn RS in. Gather cast on edges of arm and pull tight and fasten off.

Sew rear seam. Turn RS out and stuff the arm fairly firmly.

NOSE

Using 5mm (US8) needles and Sage, cast on 2 sts.

Row 1: Kfb into each st (4 sts).

Row 2: Purl.

Row 3: (K1, kfb) twice (6 sts).

Row 4: Purl.

Row 5: (K1, k2tog) twice (4 sts).

Row 6: Purl.

Row 7: K2 tog twice (2 sts).

Break yarn, leaving a tail, thread through rem sts and pull tight.

With a few neat stitches, sew up rear seam and gather the cast off edge and cast on edges together so the nose forms a compact bobble. Fasten off.

SWEATER

FRONT AND BACK (work 2 pieces alike)

Cast on 23 sts in Sage.

Working in st st and begin with a knit row, work stripe patt as follows:

2 rows Sage

2 rows Bone

Rep this stripe patt 5 times (20 rows in total).

SHAPE SHOULDERS

Cast off 4 sts, place centre 15 sts on holder, cast off 4 sts.

SLEEVES (make 2 alike)

Cast on 22 sts in Sage.

Work stripe patt twice (8 rows in total).

Cast off.

NECKBAND

Sew right shoulder seam.

With RS facing and Sage, knit across neck sts from front and back holders (30 sts).

Work 3 rows in st st.

Cast off.

Darn in loose yarn ends and sew neck, arm and side seams to finish.

MAKING UP

Place the head on the shoulders. Sew firmly in place with small neat stitches around the neck. Pin both arms in place at shoulder height, and sew firmly in place. Place the ears near the top of the head (see photo) and sew neatly in place. Sew nose to centre of face. Embroider both eyes with black embroidery thread using a single Swiss darning stitch (see below). Using back stitch (see below), embroider the mouth. Refer to the photo for guidance. Finally, dress the dog in his new sweater.

SWISS DARNING STITCH (DUPLICATE STITCH)

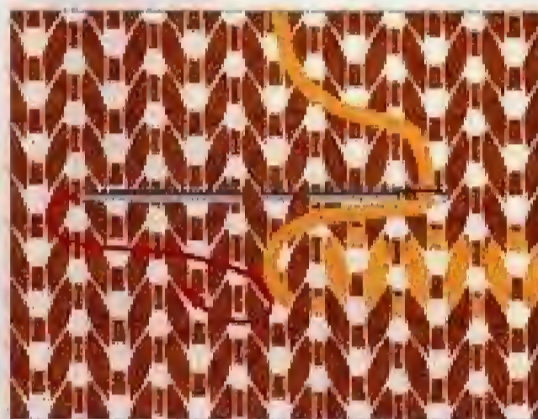
Swiss darning is great for working small motifs because it looks as if it's been knitting into the fabric.

HORIZONTAL STITCHES

Work along the row from left to right. Bring threaded needle to front of work at base of the 'V' of the knitted stitch. Pass needle (working from right to left) in and out of the stitch in the row above. Then bring needle back to front of work at base of 'V' and push gently through to back. Repeat for each stitch across the row.

VERTICAL STITCHES

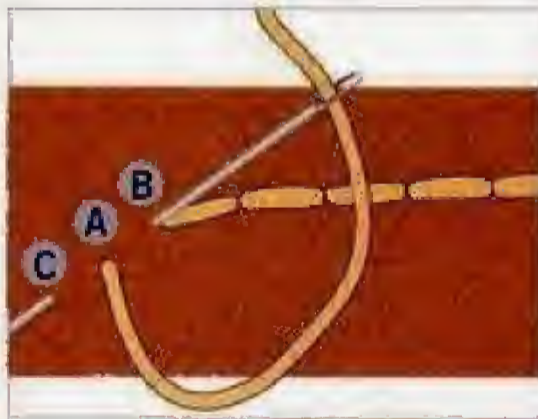
Work from bottom to top of row. Bring needle out at base of 'V' as before. Complete the stitch as above but then bring the needle up at base of stitch above and continue working upwards along the line of knitted stitches.



BACK STITCH

Working from left to right.

Bring needle up to right side of work at point A, down at point B and back up at C. Try to keep the distance between stitches even. Begin next stitch at point C. Repeat as required. ●



For great offers on some of the yarns used in
this month's patterns, visit
www.knittinginstitute.co.uk

Ask Jean

Your queries answered by Jean Moss

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STAR
LETTER

Japanese short rows

Q Japanese short rows - What? How?

Where? I recently heard the term Japanese short rows. How are they different from standard short row shaping? How do you knit Japanese short rows? When would they have an advantage over standard short row shaping?

Janice Sumpton, London, Canada

A According to the guru of knit technique, the late, great Montse Stanley, in her excellent book *Knitter's Handbook*, there are three ways of avoiding holes in short rows:

- 1 over - the loosest, requiring the making of an extra stitch (over), then on the long row across all stitches, the over is worked together with next stitch
- 2 tie - easy and quite neat, the one we know as wrapping a stitch, usually used in short-row shaping
- 3 catch - neatest, and one and the same as Japanese Short Rows

Japanese short rows can be used in any situation where you might use conventional short-row shaping, such as darts, shoulders, mitred

corners, ruffles, curves or medallions.

Here's how using stocking stitch:

On the RS row

- knit to the turning point in the row
- turn to WS and slip the next stitch purlwise
- attach a pin to the working yarn (this is a helpful little trick added by Lucy Neatby) - the pin should go around the yarn, not through it
- pull the short row back, ignoring the pin, it won't be used until the gap is closed

Knit turning point

Closing the gap

With the Japanese technique the gap is quite noticeable.

- knit until you reach the gap, where you'll see the pin is attached to a loop on the WS below the right needle
- from the knit side, pull the pin and place the pin's loop up onto the left needle. The loop should be correctly mounted with its right leg in front
- knit the pin's loop together with the next stitch.
- remove the pin

Knit Gap Closing

On WS row

- purl to the turning point in the row
- turn to RS and slip the next stitch purlwise
- attach a pin to the working yarn as above
- knit the short row back - the pin is attached to a loop on the WS

Purl Turning Point

Closing the gap

- purl until you reach the gap - the pin will be attached to a loop under the right needle.
- slip the first stitch on the left needle purlwise onto the right needle
- pull the pin and pop the pin's loop up onto the left needle. The loop should be correctly mounted with its right leg in front.
- slip the first stitch on the right needle back to the left needle (this slipping of the first stitch is necessary to reverse the order of the stitch and the pin's loop)
- purl the next stitch together with the pin's loop.
- remove the pin

Purl Gap Closing

So there you have it, virtually invisible short rows, don't you wish you'd always known about them! *Knitter's Handbook* by Montse Stanley (David & Charles 2001) paperback.

Star letter kit giveaway

Janice Sumpton is this month's star letter winner. She wins an Artesano Hummingbird pattern book by Jean Moss, a 150g skein of Hummingbird 100% Alpaca and a set of Artesano Brittany needles. Each month Artesano will be giving away a kit to the star query published. To be in with a chance to win a kit send your queries to: Ask Jean, Knitting, GMC Publications Ltd, 86 High Street, Lewes, East Sussex, BN7 1XN or email katie@thegmcgroup.com

Note: Jean regrets that she cannot enter into any personal correspondence with readers and can only answer letters that are chosen for publication in Knitting.

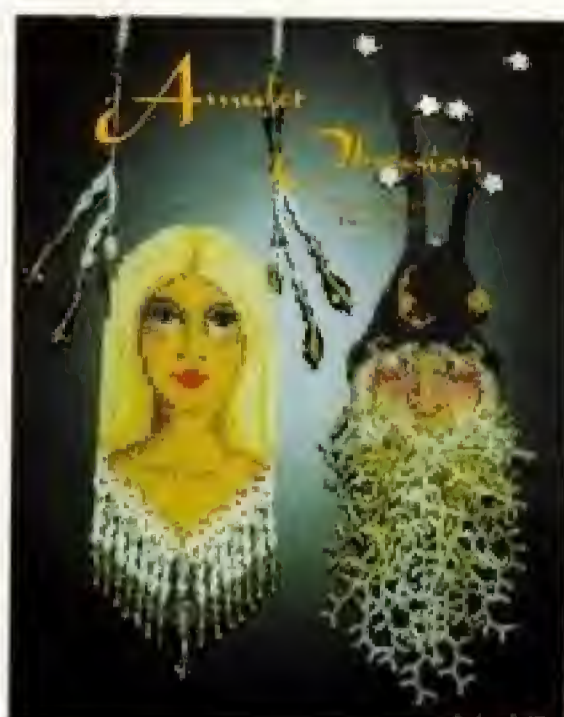


Pattern search

Q I've been trying to find this pattern for some time without success. It was in *Vogue Knitting* winter issue 1998/9, but I've been unable to get a copy. Perhaps yourself or one of your readers might recognise the pattern and let me know where I can obtain the pattern?

Catherine Coghill, Inverness

A Anxiety understood, it's gorgeous, absolutely gottaknit-able. Anyone recognise the mystery card? Or know who the designer is? If all else fails, back issues of *Vogue Knitting* are available at www.vogueknitting.com/books - the issue you need is available at US\$9.99



Amulets

Q I am mailing you two books on amulet bags - *Amulet Obsession* and *The Magical Amulet Bag*. Both are very good and I checked that there is plenty of stock! Hope your readers like them.

Chris at Velona Needlecraft, by email

A Many thanks Chris. There was huge interest in amulet bags after Claire Waite's question in K51, and many readers felt frustrated that the featured book, *Magical Mystery Purses* had gone out of print. Both of your recommendations have some fabulous pieces - I would lean towards *The Magical Amulet*

Bag simply because the designs look simpler for the beginner and are easier to customise. Many of the bags in *Amulet Obsession* feature naturalistic designs, which are a tad more difficult, although many knitters will love it for that. I'm sure neither book will disappoint.

The Magical Amulet Bag

by Sigrid Wynne-Evans

(Beaded Bear Publishing)

ISBN 1-209-551-4059

Amulet Obsession by Barbara E. Elbe

(BEE Publishing)

ISBN 1-530-244-0317

Both books are available through Velona Needlecraft at www.velona.com

Mini mill

Q A letter in Ask Jean K55 inquired about mills to process alpaca fleeces. We are a mini mill in Hampshire and offer a spinning service for alpaca and other fibres for those people who only own a few animals or wish to keep fleeces or colours separate. We work in an eco-friendly way and use no harsh products. We also supply rovings for hand spinners, bats for felting, plus the hire of a felting machine. We are in the

process of building up a supply of our own natural fibre knitting yarn. I enjoy your column and also love your knitted garments, they are always so stylish and classic.

Meryl, by email

A Trust our readers will flock to your gates. It's always good to hear about small producers, especially eco-friendly ones, so good luck and more power to your elbow!

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Purl About Town



Laura 'Purl Princess' Parkinson puts her woolly teacher's hat on and tries not to get stabby with training needles

January is all about new beginnings. Historically, January is the time when gyms are at their fullest, health food shops are selling out of dried apricots and knitting groups get a little bigger. For me, January spells new blood in the knitting world as newbies race in with hopes of finding an interest to enrich their lives. There are those who find that knitting and purling is just what has been missing all these years and others who find it's not their cup of tea; yes, yes I know, strange but true.

So, January means that I become Teacher, which is something I never thought would be my bag. I always considered myself to be far too impatient and too much of a pushover to be a good teacher. But with knitting, it unexpectedly came as second nature to me and so somehow, after years of practice, I have become this deeply patient and encouraging professor of the knitting basics. At the conception of S&B London, I was a real knitting novice, but someone had to teach

teach. The only time I have wanted to stab myself in the eyes with my training needles is when teaching those few adults that just can't get over a defeatist attitude. It constantly surprises me when I am faced with a barrage of comments such as "I can't do this," "I've done it wrong" or "It's too hard," but more often than not, when I then go over to have a look, the stitches are fine. They're just yanking their needles so far apart that it looks a bit messy. After all, anyone can learn to knit - it's not rocket science. I thought the only thing worse than these defeatists would be children.

Therefore, when the prospect of teaching children arose, I dreaded the opportunity. I had visions of sticky-fingered little tykes with the attention span of three stitches and the willingness of an octopus learning to knit. But training children to wield yarn and needles has to be one of the most rewarding activities in my life. You forget how accepting and open to learning you were as a child. All you need to say is "this is how you cast on,"

Therefore, when the prospect of teaching children arose, I dreaded the opportunity. I had visions of sticky-fingered little tykes with the attention span of three stitches and the willingness of an octopus learning to knit.

the non-knitters how to cast on, knit and purl, and that person turned out to be me.

Being thrown in at the deep end like this was great; people suddenly looked up to me. I was the all-seeing eye, I knew everything there was to know about knitting. Well, that's what they thought until they asked me to show them anything other than casting on, knitting, purling and casting off. Then they suddenly realised that in that one 30-minute lesson, I had imparted all my knowledge to them and now had no more left to give. Obviously I have progressed since then...ahem.

With the few years' experience I have accumulated, I have found that every person requires a slightly different method of teaching. Some needed the softly-softly approach of constant reassurance and encouragement. Others needed just one demonstration and they were away, whilst others were much trickier to

and they watch you, copy and are suddenly casting on! There are adults who watch you, say "I can't do it," and then try to invent their own way which is so much easier, but completely wrong. They end up sort of crocheting with the needles held like chopsticks and the yarn knotted round their wrists. In general, the only thing that counts towards teaching adults over children is the slightly more intelligent conversation and the occasional glass of wine bought for you in exchange for teaching.

Surprisingly, in the children I have taught to knit, so far I have found that boys under the age of ten are generally very enthusiastic and good knitters. Once they hit the stage of noticing girls and thinking that very baggy or extremely tight trousers are a necessity, then you're fighting a losing battle to get them to knit until they're at least 20. With little girls, all they want is to produce something pretty and quickly. So when the Barbie dress

Purls of wisdom:

Things to do:

Forget the credit crunch and cheer yourself up by learning something new and crafty at The Make Lounge. Courses range from yarn crafts to knicker making. They are also the perfect original idea for Hen and children's parties. Check out themakelounge.com for details.

Website:

For an invaluable resource of yarn and Knittinghelp.com is the go-to site with a great way to find assistance for your knitting problem. With tons of clear videos and instructions you'll be back in track in no time.

Knitting read:

We saw the beautiful runway show at I Knit Day last year and now Jane Weller and Susan Crawford have released *A Stitch in Time* onto our bookshelves. Although this book isn't really for newbies, it is certainly not one to miss.

Get yours at shop.knitonthenet.com

Must knit:

It's still cold so why not use up your stash and make a stylish beanie to welcome the spring. For a simple and free pattern, check out *Li Shushu* from Kylbandtomic.typepad.com.

they're making takes longer than ten minutes, they would rather forget about it and go for tin foil instead. Girls tend to get into their knitting stride a little later, once they realise that boys are stupid and tin foil is a garish material for dresses.

Whether they are young or old, the newbies will be rocking up in force this spring. However, I have to say that 2008 seemed to provide a steady stream of newbies at meetings and events, which may have something to do with the credit crunch. But if this were true, I expect there would have been a mass exodus once the poor souls realised the price of yarn for that jumper they so badly want to knit. All in all, I think the increase in newcomers, and so my frequency of teaching, just goes to show how knitting is becoming less of a fad, as it is sometimes thought of, and more of an accepted form of relaxation, expression, socialising and, above all, fun. And long may it be so! ●



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